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JAMBHALADATTA'S VERSION
OF THE
VETĀLAPAÑCAVIṄŚATI

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JAMBHALADATTA'S VERSION
OF THE
VETĀLAPAÑCAVIṄŚATI

A CRITICAL SANSKRIT TEXT IN TRANSLITERATION,
WITH AN INTRODUCTION, AND ENGLISH TRANSLATION

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1 The versions of the Vetālapañcavinśati

Five versions of the Vetālapañcavinśati are recorded by the historians of Sanskrit literature Winternitz, *Geschichte der indischen Litteratur*, 3 330–335, summarizes the main facts known about them in the year 1922 At that time texts of three had been published Uhle in 1881 (*AKM* 8 1), published Śivadāsa's version (Ś) on the basis of eleven modern manuscripts, and in 1914 (*BSGW* 66) he published a manuscript of the year 1487, which is much earlier than any of the other manuscripts The other published texts are those of Somadeva's version (S) contained in the Kathāsaritsāgara 75–99, and of Kṣemendra's version (K) in the Bṛhatkathāmañjarī 9 2 19–1221 Uhle's 1884 edition also contained a short prose recasting of Kṣemendra's version This can only be regarded as secondary and comparatively unimportant Of the other two versions, that attributed to Vallabhadāsa is known to exist in not more than half a dozen manuscripts The text they give is not essentially different from that of Śivadāsa, and they show no textual agreement among themselves which would set them off in any way from the Śivadāsa manuscripts It is doubtful whether we have in these Vallabhadāsa manuscripts anything more than a sub-recension of Śivadāsa's version, if they are to be dignified with even as much independence as this The fifth version is that of Jambhaladatta, which is here critically edited for the first time The publication by Pandit Jībananda Vidyāsāgara (Calcutta, 1873) must be regarded as an inferior manuscript It is described in our §3 A comparative study of all the versions is still needed, and I am at work on this at the present time In the present edition of Jambhaladatta's version, account has been taken in the notes to the translation of the more important differences of detail as they are presented by Somadeva, Kṣemendra, and Śivadāsa Somadeva's and Kṣemendra's versions have essentially the same subject-matter, the latter is shorter and balder than the former and omits many incidents which have only minor value in the development of the stories I have treated some points in the relationship of these two versions in my article "Kṣemendra as *kavi*" in *JAOS* 53, 1933, pp 124–143

2 The author Jambhaladatta

The known facts about Jambhaladatta are very few So far as we know this is his only work His name perhaps indicates a north-Indian

origin, since Jambhala is a common name of Kubera, especially among Buddhists, as shown by A Foucher, *Étude sur l'iconographie bouddhique de l'Inde*, 1 (1900), pp 123–127, and 2 (1905), pp 50–53, and A K Coomaraswamy, *Yakṣas* (Smithsonian Miscellaneous Collections, vol 80 [1928], no 6), p 6 That he was himself a Buddhist is extremely improbable A Buddhist trait (if it is especially such) that has been pointed out in Śivadāsa's story 19, Somadeva's and Kṣemendra's 20, viz reference to the transience of the body and the saṃsāra, is totally absent in the more condensed corresponding story 17 of Jambhaladatta Moreover, in Jambhaladatta's version Śiva and Śiva's consort play as prominent a part as they do in the other versions The opening dedications in the MSS (e g *om namaḥ śivāya*) prove nothing, since they are to be ascribed to the copyists A somewhat more significant piece of evidence, however, is to be found in the introductory verses of dedication I shall show in §4 that the MS W[1] represents a recension of the text independent of the other MSS It has the third introductory verse of our text, that in praise of Hari Though W's verse is so corrupt that Hari's name does not appear, the verse is undoubtedly the same as that of the other MSS It might indeed be assumed that this verse was inserted in some archetypal MS later than Jambhaladatta's own text, yet there is no evidence which would gainsay its being part of the author's text We have, then, absolutely no reason for considering that Jambhaladatta was a Buddhist

Hertel in two places refers to Jambhaladatta's version as "jinistisch" These places are *Tantrākhyāyika*, Einl 156, and "Śivadāsas Vetālapañcaviṃśatikā" in *Streitberg Festgabe*, p 147 In neither place does he give any reasons for this opinion, nor have I been able to find them elsewhere in his writings Bettei, in his article "6 Novelle Soprannumerarie alla Vetālapancaviçati" in *Archivio per le tradizioni popolari (Pitre's Archivio)* 13, 537, in translating our story 22, renders *paramadhārmiko* as "uomo molto scrupoloso verso la Legge e religioso," with this footnote "La *Legge* (Dharma) è il complesso dei precetti morali, che constituiscono la religione del Jina" Without stronger reason than this (and with the best will I have been unable to find it), I cannot accept Jambhaladatta's version as Jainistic nor Jambhaladatta as a Jain

In the final colophon in MS P, as given in the *Catalogue* (see under §3), the work is attributed to *sandhivigrahikaśrijambhaladatta* The copy of this MS which was made for me has for *vigrahika* only *vigraha* incomplete and crossed out If *sāndhivigrahika* is to be accepted, as I feel it must be, it represents the word *samdhivigrahika*, "minister of peace

[1] For abbreviations see §§3, 4

and war, foreign minister" That Jambhaladatta could have been a minister in some kingdom is not at all impossible, but it would be idle to make any conjectures as to his circumstances The MSS HO have in this colophon *sāndhiśrīj°*, V merely *jambhaladatta*

The fourth introductory verse says that Jambhaladatta learned the work "from the lotus mouth of *sandhiśrivaradeva*" So HO read, V has *santiśrīv°*, P, according to the *Catalogue*, has *śrisandiv°*, according to the copy, *śrīsandhīv°* Following the clue given by P s colophon, I am inclined to think that *sāndhi*, or better *sāmdhi*, is an anomalous abbreviated form (? *i* or *in* stem) of *sāmdhivigrahika*, and is synonymous with it, "foreign minister" P's *sandhī*, it will be noticed, has its long vowel in the second syllable because of the metrical requirements of the verse consequent upon the transposition of *sandhi* and *śrī* We are then in a position to say that Jambhaladatta's *guru* was the "foreign minister" Varadeva Bosch, in *De Legende van Jīmutavahana in de Sanskrit-litteratuur*, pp 62-67, interpreted this phrase *sandhiśrivaradevavaktrakamalad* as "from the lotus mouth of the god like Śrīvara," omitting *sandhi*, and hazarded a connexion with Śrivara the historian While it is with reluctance that I give up the opportunity to date Jambhaladatta with some exactness, I feel that the parallelism between the honorific epithets in the verse and in the colophon is too close to allow Bosch's interpretation of the verse to stand

Jambhaladatta's date consequently cannot be established from the text The MS P was written *śaka* 1774 = 1852–3 A D The other MSS have no dates W, the Nepal MS , is somewhat older than the others Mr E J Thomas of the Cambridge University Library writes me that he would not like to guess the date with confidence without more comparison with other MSS from Nepal, but that it is his impression that paleographically the MS belongs with others which Bendall assigned to the 14th century A D While such a date is not impossible, I am not at all sure that the MS is so old I shall show in §3 that for the first part of this MS the 16th century is the *terminus ante quem* I shall show further in §4 that even this Nepal MS does not give a text that can be considered Jambhaladatta s own He lived then at some period anterior to the 16th century

Of his place of birth or habitat nothing more can be inferred than is yielded by his name The place-names in the stories agree in large part with those in the Kashmir versions and the probabilities are that they derive from the original Vetālapañcaviṁśati and so can throw no light on this version's place of composition

3 The manuscripts

H = India Office Sanskrit MS 3108 (E 4097) No date Good, modern Bengali hand Paper, first 10 leaves white, the rest orange 41 folios (the last is numbered 39 through the repetition of the numbers 15 and 27), 8 lines in the first ten folios, 7 in the rest, 60 akṣaras (The India Office *Catalogue* is wrong concerning some of these details) Well and clearly written, fairly correct as regards the text it contains Several lacunae in the middle, apparently originating in the archetype of the MS, viz story 17 is numbered as 18, while story 18 of PW and the text here given is omitted and there is no story numbered 17 Stories 22, 23, and the beginning of 21 are omitted altogether, and the remainder of the page which contains the last line of story 21 is left blank Final colophon—*iti sandhiśriyambhaladattaviracitakathapiṭhe pañcaviṃśatitamo vetalaḥ*

O = rotograph of Oxford MS Wilson 242e (Aufrecht, *Oxford Catalogue* 327) No date Good, modern Bengali hand 31 folios, of which number 1, containing one page, is missing, 10 lines, 9 only on last page, 60-65 akṣaras Well and clearly written A copy of H, with the same lacunae and the same mistakes, and some further mistakes and short omissions of its own At the long lacuna, including stories 22, 23, and the beginning of 24, no blank is left in the MS Final colophon identical with that of H

P = copy of MS, *Catalogue of Sanskrit MSS in the Calcutta Sanskrit College*, vol vi, page 100, number 144 The MS is written in Bengali characters Its final colophon, as given in the *Catalogue*, is—*iti sandhivigrahikaśriyambhaladattaviracitakathapaṭhe pañcaviṃśatitamo vetalakathaprabandhaḥ 25 samaptaś ca 'yaṃ granthaḥ śakabdā 1774* (=1852 3 A D) *śakiya aśvinasya dvitiyadivasiya lipir iyam* The copy, made by Śrīpañcānan Bhaṭṭācaryavyakaranatīrthaśarman, is in Devanāgarī, numbered by pages, 84 in all, 8 lines, about 60 akṣaras It is a good, well written copy The text is fairly correct with no major lacunae as in HO For the stories in the lacunae P is the only MS that could be used In story 18 P has a lacuna of uncertain extent The copy has the final colophon of the MS through *granthaḥ*, with *vigraha* erased for *vigrahika* see §2

W = rotograph of Cambridge Add MS 1655 No date Bendall, *Catalogue of the Buddhist Sanskrit Manuscripts in the University Library, Cambridge* (1883) p xxxi, says that in Nepal paper came into general use at the end of the 16th century This period then may be set as the *terminus ante quem* of the palm leaf portion of W On p xxiii he outlines the limits of time within which flourished forms of letters with hooked tops After the 15th century these disappeared altogether, and

W does not have them This, however, will not establish a *terminus post quem*, for the hooked style was not universal in Nepal at any period Mr Thomas's conjecture of the 14th century (§2) is therefore not impossible The paper portion of W is undoubtedly later than the palm leaf, its hand I assume to be the modern one of Nepal In colophon to story 13 (its 14) the name of the author is given 125 folios, folios 1–77 on palm-leaf (except 3, which has been replaced by a paper copy in a different hand, and 28 and 55, which are missing in the MS), folios 78–125 paper in a different hand, 5 lines, 4 on last page Lines 1 and 5 in the palm leaf section run the whole length of the folio with about 55 akṣaras, lines 2, 3, and 4 are interrupted by the hole for the binding string somewhat to the left of the centre of the strip, and contain about 50 akṣaras The paper portion has no holes, about 65 akṣaras Many of the palm leaf folios are partly illegible because of rubbing Both hands are fairly legible, the second rather more so than the first, though it is smaller Many of the characters are ambiguous, apparently a normal feature of the script of Nepal Among the ambiguities are lack of differentiation between *kṣ*, *jñ*, *yy*, between *r*, *n*, and sometimes *v* (*b*) and *t*, between *ku* and *lt*, and between *ddh* and *dv* There is much confusion also between *hy* and *hm*, *ṇd* and *ṇṇ*, *bh* and *t*, *dṛ*, *du*, and *du* *s*, *ś*, and *ṣ*, and *vv* and various combinations of *kṣ* and *jn* Some of these confusions may be due to individual hands or to lack of knowledge of Sanskrit in the scribes The text is very corrupt, showing general carelessness, constantly bad samdhi, confusion between inflectional endings, considerable interchange between letters, due in some cases to confusion between letters such as *p* and *y*, or between different vernacular sounds such as *kh* and *ṣ*, in other cases due merely to carelessness Where the text is readable or can be reconstructed from its chaotic condition, it differs widely in language from the other manuscripts The incidents of the stories seem on the whole, however, to be identical with those of the other MSS , though there are occasional expansions or contractions or even entirely different versions as compared with the text here given Since the MS as a whole is unusable, differences have been noted in the apparatus only for the introduction and story 1, and there only in part, for the proper names variants have been noted throughout Where W agrees with the other MSS on the proper names, no notation has been made Major differences from the text are as follows stories 7 and 8 appear in the reverse order, a different story 12 (= Ś 11, S 12) is inserted, with stories 12 and 13 appearing as 13 and 14 respectively, and stories 14 and 15 are omitted and a different 15 (= Ś 13, S 14) is inserted The corrupt state of the MS does not allow these two different stories to be reconstructed The

missing folio 55 would form part of the different story 12 In the conclusion of the frame-story there is no trace of the *vetāla's* account of his previous existence See further §4 below

V = edition of Pandit Jībānanda Vidyāsāgara, Calcutta, 1873 Devanāgarī 91 pages A poor edition, based apparently on some MS related to P, since it contains stories 22 and 23 and the beginning of 24, which HO omit, but also related to HO in some of its readings It, like HO, but probably independently of them, omits story 18 and numbers the remaining stories so that the numbering following 16 is consecutive Consequently the *vetāla* tells only 24 stories and the conclusion of the frame-story forms the 25th of the series as in the other versions In text the editor follows now HO, now P, but departs from both, in many cases by obvious emendation, and in all cases probably arbitrarily The title-page reads *vetālapañcavinśatih bi e upādhidhārina śrijībanandavidyāsāgarabhaṭṭacāryena samkalito kalikatārajadhanyam nūtanabhāratayantre mudritā im 1873* Final colophon *iti bi e upadhidharinā śrijībanandavidyasagarabhaṭṭacaryena samkalitayam jambhaladattaproktavetalapañcavinśati pañcavinśativetalakathāprabandhah samapto 'yam granthah*

4 Relationship between the manuscripts

HOP (with V) may be considered to represent a Bengali recension of the text, while W represents another recension, the Nepali, which is unfortunately textually unrecoverable unless other MSS connected with it are found But the relationship between these two recensions and between them and the original text of Jambhaladatta can be worked out to some extent on the basis of the stories contained in the various versions and recensions

Whereas Śivadasa s version and the Kashmirian versions (S and K) present only 24 stories apart from the frame-story and consequently include the conclusion of the frame-story as the 25th of the series, our text of Jambhaladatta's version gives 25 stories as told by the vetāla, apart from the frame-story P and W, the complete MSS , show this state of affairs That the archetype of H, and of O also, represented the same situation, is clear Down to and including story 18, HO and PW agree in their stories, except for W s variations indicated in the description of that MS Then HO give the story following 16 the number 18 and omit the number 17 entirely In PW this story is numbered 17 and is followed by a story numbered 18 which is omitted by HO From there on all the MSS agree entirely in stories and in numbering Since P and W, MSS of separate traditions, agree on story 18 in content and order, it is clear that this story was found in the

original text of this version It seems likely that HO, or their archetype, omitted story 18 because the lacuna seen in P was already there, and then confounded the numbering

Stories 21, 22, and 23 are found in no other Sanskrit version of the Vetālapañcaviṁśati They are found in both our recensions and so

Bengali rec (HOP, V)	Jambhaladatta		Somadeva	Kṣemendra	Śivadāsa
	Nepali rec (W)	Newārī vers			
Intro	Intro	Intro	Intro	Intro	Intro
1	1	1	1	1	1
2	2	2	2	2	2
3	3	3	3	3	3
4	4	4	4	4	4
5	5	5	8	5	23
6	6	6	5	6	5
7	8	8	7	8	8
8	7	7	6	7	6
9	9	9	9	9	7
10	10	10	10	10	9
11	11	11	11	11	10
12	13	12	13	13	12
13	14	13	15	15	14
14	—	14	17	17	16
15	—	15	18	18	17
16	16	16	19	19	18
17	17	17	20	20	19
18	18	18	21	21	20
19	19	19	22	22	21
20	20	20	23	23	22
21	21	21	—	—	—
22	22	22	—	—	—
23	23	—	—	—	—
24	24	24	16	16	15
25	25	25	24	24	24
Concl	Concl 12 = S K 12, Ś 11 15 = S K 14, Ś 13	Concl 23 = S K 14 Ś 13	Concl	Concl	Concl

must be considered to have formed part of Jambhaladatta's text As a consequence of their insertion the collection put in the vetāla's mouth 27 stories, i e the 24 which are found in all the other Sanskrit versions and so must be considered the original stories of the collection, plus Jambhaladatta's three new stories All 27 stories were given in Jam-

bhaladatta's text This statement is based on the divergent ways in which the two recensions reduced the number of stories to agreement with the title of the collection The Nepali recension omitted the two Bṛhatkathā stories 17 and 18, Śivadāsa's 16 and 17 The Bengali recension, on the other hand, kept these two stories and omitted Bṛhatkathā numbers 12 and 14, Śivadāsa's 11 and 13, which the Nepali recension kept For the Bengali recension I have attempted to find a rationale in the subject-matter of the stories Bṛhatkathā 12 describes the winning of a bride who lived in an under-sea world and to this extent is similar to our story 7 Bṛhatkathā 14 employs the "Laugh and Cry motif" and so is similar to our story 20 Such a rationalization however is weak and subjective and cannot explain why these stories were selected for elimination rather than other stories which showed central motifs which were duplicated in the collection Moreover such a rationalization cannot be applied to the omissions of the Nepali recension Whatever the method of elimination, the fact remains that the two recensions have reduced the number of the vetāla's stories to 25 independently of one another, and the assumption is justified that the Jambhaladatta text included the disturbing number of 27 stories

Hans Jörgensen in an article "Ein Beitrag zur Kenntnis des Nevārī," *ZDMG* 75 (1921), pp 213–236, gives us an account of the Newārī version of the Vetālapañcavinśati He includes a table of the correspondences of the stories in this version with those of Jambhaladatta's version (as the author knew it in V), Śivadāsa's version, and Uhle's f (i e the prose recasting of Kṣemendra's version) I include the data for this Newarī version in my table of the correspondences of the stories The results of the comparison are significant The Newārī version is obviously based on Jambhaladatta's version, for it contains two of the inserted stories, 21 and 22 *It confirms our inclusion of story 18 in the text* In its order of stories 8, 7, it agrees with the Nepali recension (*as it does also in its proper names, see below*) *Of the original stock* of stories it omits only Bṛhatkatha 12, Śivadāsa 11, as does the Bengali recension In place of our story 23 it has Bṛhatkathā 14, Śivadāsa 13, which the Nepali recension has though in a different place, but which the Bengali recension omits Thus it gives the vetāla altogether 25 stories Its story content is a further piece of evidence for my assumption that the original text of Jambhaladatta had 27 stories This Newari version goes back to a Sanskrit archetype that had 27 stories and that in its proper names is approximated more closely by the Nepali recension than by the Bengali Since it and the Nepali recension agree on the order of stories 8 and 7, this may be assumed for the original Jambhaladatta text

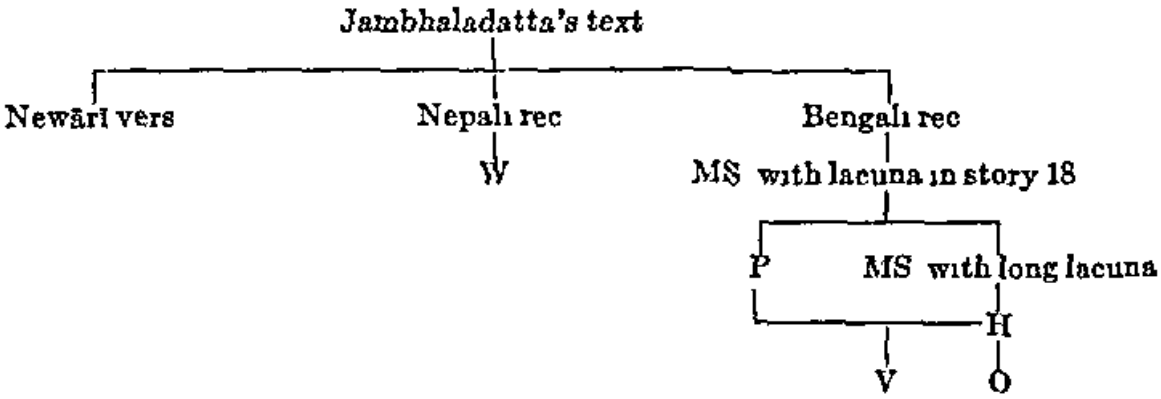
One further point may be made by comparison of the story-material. The Bengali recension has in the conclusion of the frame-story a long account by the vetāla of the previous history of himself and the false ascetic. This story and its parallels in Hindu fiction I am treating elsewhere (in an article entitled "A Story of Vikrama's Birth and Accession," which will be published in *JAOS*) as a floating element of the Vikrama-cycle, and show that our version is a somewhat defective and secondary form of the story. The Nepali recension has no trace of this story, nor has the Newārī version. The inference is that the original version of Jambhaladatta did not have the story, but that at some time after the separation of the two recensions that of Bengal interpolated this Vikrama-legend.

We have just seen that in the matter of the interpolated history of the vetāla the Bengali recension represents a tradition somewhat less close to the original Jambhaladatta text than does the Nepali recension. The same state of affairs is seen when we examine the proper names of the text. First, we shall utilize the Newārī version of stories 21 and 22 which Jörgensen published in the article referred to above. In story 21 the merchant is called in HOPV either Nidhipatidatta or Nidhipati (crit. n. 4), in W Nidhidatta, in the Newārī version Vidhidatta or Nidhidatta (we should undoubtedly read Nidhidatta in both places where the name occurs). His wives are in HOPV Kāmasenā, Vāsavadattā, Kṣamavatī, and Campāvatī, in W Kāmasenā, Vasantasenā, Vāsavadattā, and Kusumāvatī, in the Newārī version the same as in W. His sons are in HOPV Ratnadatta, Mandatta, Kumāradatta, and Kanakadatta, W and the Newārī version have Suvarnadatta for Kumāradatta. The harlot in HOPV is Rūpavatī, in W and the Newārī version Mālatī. In Story 22 Anaṅgasenā is the daughter of Mandatta in PV (HO omit story), of Manikundala in W, of Manikundasena in the Newārī version. It has already been shown that the Newārī version is independent in its tradition of the two Sanskrit recensions. We may then say that, where it and the Nepali recension agree on proper names as against the Bengali recension, they represent Jambhaladatta's text more closely than does the Bengali recension.

Unfortunately, the Newari version is not available for the remainder of the stories. But on examination of divergent proper names in those stories that formed part of the original Vetālapañcaviṃśati, we shall find that W's variants agree with the Bṛhatkathā names, while those of the Bengali recension agree with those of no other version. It will not be necessary to list all these variants, the notes to the translation have them in full. A few examples will suffice. In the myna's tale in story 3 the merchant father is named Gandhadatta in HOPV, Artha-

datta in W and the Bṛhatkathā, Mahādhana in Śivadāsa In story 5 the brahman is Viṣnuśarman in HOPV, Viṣnusvāmin in W and the Bṛhatkathā, Govinda in Śivadasa In story 6 the king is Sudarśana in HOPV, Punyasena in W and the Bṛhatkatha, Mahabala in Śivadāsa In story 11 the three queens are in HOPV Śṛngāravatī, Mṛgaṅkavatī, and Tāravatī, W intends the first to be named Indulekhā, her name in the Bṛhatkathā. This comparison with the names of the independent Bṛhatkathā texts adds still another bit of evidence for considering the Nepali recension to be closer to the original Jambhaladatta text than is the Bengali recension We have, then, all the more cause for regret that W is unusable for the constitution of a text of the Nepali recension It is a pious hope that some other manuscript of this recension may some day come to light

The following stemma summarises our conclusions about the relations of the MSS to one another



5 *Constitution of the text*

In constituting the text there were two problems, that of the stories to be included and their order, and that of the verbal constitution of the text The former has been discussed above in §4 The text has perforce had to be that of the Bengali recension, its make-up has been settled there Verbally, the MS P is the prime authority for the section included in the long lacuna of HO and for story 18 In the remainder of the text, P is in no way superior to HO, at some points it gives a better reading than HO, at others they give a better reading than P Consequently and necessarily the text has had to be a composite one, drawing now on HO, now on P Where neither MS was obviously better than the other, HO have been followed, merely for convenience sake and not because they are in any way better than P

6 *Relation of this version to other versions*

Little can be said with certainty about the source which our author used for his version until a careful study has been made of all the ver-

sions Bosch in the monograph referred to in §2 says that Kṣemendra has details which are very closely related to some of Jambhaladatta's and he suggests that he may have used beside his main source the source which Jambhaladatta used If so, this source could not be later than 1050 A D (or perhaps, more exactly, about 1037 A D , if this is accepted as the date of the Bṛhatkathamañjarī, following Lévi, *JA*, ser 8, t 6 [1885], 420, and ser 8, t 7 [1886], 218–219) Again, this question cannot be settled until a comparison of all versions has been made As has been mentioned in §§2 and 4, the place-names and proper names in Jambhaladatta agree very closely with those of Somadeva and Kṣemendra, while Śivadasa's differ widely from all three This suggests a closer relation between the Kashmirian versions and ours than between Śivadasa's and ours On the other hand, the details of the stories in Jambhaladatta differ widely from those of all the other versions Where there is agreement, it is just as likely to be with Śivadāsa as with the Kashmirian versions It may be noted here that the author of our version was at times careless in the handling of details The most glaring example is in the final story, that of the mixed relationships There he omits the very important detail, that the father married the daughter and the son the mother Details without which there is little clarity left are frequently omitted in the solutions of the riddles, e g in stories 5, 15, and 16 On the basis of proper names, then, Jambhaladatta is nearest to the Kashmirian versions, but consideration of the details of the stories leaves that relationship still rather remote

7 *Style*

This is the only version of the Vetālapañcaviṃśatī that is written almost entirely in prose, with the exception of the short prose summary of Kṣemendra mentioned in §1 The Kashmirian versions are in verse, mostly ślokas, Śivadāsa and Vallabhadāsa are in prose with large additions of verses, partly narrative, but mostly of the kāvya type or sententious or technical in their subject-matter Jambhaladatta's prose is, with the exception of a few sentences, strictly narrative As such it makes little claim to ornateness and is at times monotonously bald and undistinguished Attempts at ornament which do appear are almost invariably epithets One of these, *trailokyamohanīyakṛti*, is repeated so frequently when a young woman has to be characterized, that it becomes ludicrous The first two sentences in the introductory story are a rhetorical description of the king and show the usual long compounds and exaggerated conceits of not too skilful kāvya prose

We could say that the text is wholly in prose, but that a number of

verses occur at the beginning and end of stories, they are sporadic and disappear after story 9 One verse, 9 2, is suspicious since it is made up of two pādas in praharṣiṇi meter and two in mālini Verse 8 2 is a combination of one indravanśā pāda and three indravajrā pādas, which according to the writers on metric is an inadmissible form of the upajāti meter, which must have all pādas containing the same number of syllables The other verses are correct in their mechanics, but otherwise little can be said for them They are all narrative verses One verse, 9 1, is incorrect in sense and cannot be satisfactorily emended A list of the verses with their meters follows story 3, two ślokas at beginning, one śloka at end, story 4, three ślokas at beginning, story 5, one śloka at end, story 7, one śloka at beginning, at end one mālinī, and one viparitakhyānaki, a special form of upajāti consisting of alternate upendravajrā and indravajra padas, story 8, one verse in vanśastha meter at beginning, one at end described above, story 9, at beginning an upajāti stanza consisting of three indravajra padas and one upendravajrā, and the mixed verse described above There are also five introductory verses whose meters are as follows two śardulavikridita verses, an upajati consisting of three vanśasthā pādas and one indravanśā, a śardūlavikridita, and a śloka None of these nineteen verses has been found in other texts

8 Language

The language of the text is on the whole good Sanskrit Jambhaladatta shows a knowledge of the grammars by his use of several rare verbal forms On page 6, line 4, he uses a reduplicated aorist *adīdapat*, not otherwise found in the literature, and on page 28, line 5, *ajijnat*, also a grammarian's form The form *ajijñapat* on page 8, line 3, is better attested On page 72, line 12, occurs *apaptat* which Whitney records only for the Vedic literature

A number of new words is found Among them are two Sanskritized Prakrit roots

lukkayitah, 116 25, is from the Prakrit stem *lukk-*, "to be hidden" Sanskritization has been by means of a denominative formation, the passive participle is used since the stem has passive meaning

cāhayati, 140 7, is from the Prakrit stem *cāh-*, "to desire," and has denominative formation

Other new words are as follows

curī, "theft," 148 5 Compare the lexical word *curā*, "theft" Both seem to be formed on the √*cur*, which is postulated for the verb *corayati*

tālavetāla, 152 22, 154 21 The goblins Tāla and Vetāla, who are the

vetāla of these stories and the spirit of the yogin who prompts the king to bring him the vetala and plans to sacrifice him For the meaning see in the *Hindi Śabda Sagara*, p 1402, s v *tal°baitāl°*, rendered as "two devatas or yakṣas, of which it is said that King Vikramāditya subdued them and they constantly render him complete service" At the end of the Hindi *Baital Pachisi* (ed W B Barker and E B Eastwick, Hertford, 1855, p 369, and ed D Forbes, London, 1857, p 140) Vikrama throws the two corpses into a cauldron of oil, and then they appear to him as two *bir°* (Skt *vira* "hero", in folklore demons, see W Crooke, *Religion and Folklore of Northern India*, ed R E Enthoven, Oxford, 1926, p 200) who ask him his wish and are told by him that they should come whenever he calls In W McCulloch, *Bengali Household Tales*, p 247, in a story of "Vikramaditya and his Bride," Vikrama, having need of service in a dense forest where his magic horse had carried him, "dismounted and called to mind Tal and Betāla, who immediately appeared 'Listen, Tal and Betal,' said he to them 'Build a palace here as quickly as possible' Tal and Betāl had the palace ready almost as soon as the Raja had finished giving his orders" In a footnote Mr McCulloch says "Sk, *vetala*, which, strictly, means a demon that takes possession of a corpse This Vetala is the Betal of our story 'Tal' is merely the last half of the word, out of which the popular imagination has fabricated the name of an additional demon " (I am indebted to Prof W Norman Brown for this note)

duhsadhu, "doorkeeper,' 22 12 Cf the lexical words *duhsādhin* and *dauhsadhika* The element *duh* = *dur* = *dvar*, "door"

dviraṭika, 12 7 It occurs in the phrase *kṛpanena dviraṭikam kartayitva* I have hazarded the translation "dealt a sharp blow with his sword,' which is admittedly merely a guess Conceivably the word is based on √*raṭ* 'to make a noise, crash (as an axe)" In that case the words may mean "giving an echoing stroke with his sword' But it should be observed that the word is not textually sound

dhaiaka, 88 18 Apparently a "runner," i e some kind of an attendant Cf the similar development of meaning in *pari* + √*car* and its derivatives

śastika, 92 2 It is tempting to find in this word the element *śāsti*, "punishment," and to guess its meaning as 'bouncer' or the like The form might be derived from **śastṛ ka* through Prakrit **satthiya* (Pkt *satthu* is attested), with mistaken Sanskrit reformation

sandhi, introductory vs 4 and final colophon See §2

A few grammatical points may be noticed here

A frequent use of *eka* at the end of compounds, which is noted as late

by Wackernagel, *Altindische Grammatik*, 3 §200f, is seen at 18 26 *śataika*, 64 7 *putraika* (where the following *kanyaikā* may be taken as one word or two), 100 24 *kumaraika*, 130 7 *bhataśataika*, 134 16*v āraika*, 144 25 *puruṣaika*, 148 4 *ghotakaika* A similar idiom is seen at 12 19, in the compound *varapañcasapta*, for which see note 15 to translation of introductory story

A number of passages shows a construction of the type *ıadatu deva*, which at first sight seems to be either a wrong reading for *vadatu devah*, or a wrong word division for *vada tu deva* That the second alternative is incorrect is shown by one passage (42 6) which has *dadatu deva* All the passages admit of explanation by the first alternative, but since visarga is hardly ever omitted in the manuscripts except in these passages, and since there are eleven undoubted examples of this type, I have thought it preferable to keep the manuscript readings and to explain the idiom as a contamination of two types of phrase, *vada deıa* and *vadatu deıah* The combination of 3rd person imperative with a vocative may have been felt as a more honorific mode of address than either of the other two A list of the passages follows 94 14, 98 14, 108 11, 132 16, 138 18, *vadatu deva*, 24 14 *avalokayatu deva*, 42 6 *dadatu deıa*, 88 5 *anayatu deıa*, 100 8 *sugupte deva tiṣṭhatu*, 100 18 *ajñapayatu deıa*, 110 25 *yad ājñāpayatu deva, tenaı 'ıa 'smabhih sthatavyam* Three other passages are complicated by variant readings 142 11, all MSS read *vadatu deva*, while V emends to *deıah* (this passage might have been listed with the undoubted cases), 144 15 *arabhatu deıa* is read by HO, while PV have *devah*, 112 8 *ājñāpayatu* is the reading of HOV which I have followed, understanding *deıa* or *deıah*, while P has *deıa* With the omission of a subject or a vocative in the last passage may be compared 134 28 *madgṛhe tiṣṭhatu*, where *bhaıatı* must be understood

9 *The translation*

The word *ıetala* has usually been translated in previous works, when translated at all, as "vampire" So, for example, Burton has done in his adaptation of the Hindī version of the Vetālapañcaviṁśatı, which was published in 1870 under the title *Vikram and the Vampire, or Tales of Hindu Deıilry* That the two terms are not synonymous is clear when we consider the normal Western idea of a vampire as a spirit-inhabited corpse that sucks the blood of the living in order to revitalize itself In the Vetālapañcaviṁśatı the *vetāla* is a very different being, whose only point in common with the vampire is that it is a spirit inhabiting a corpse Consequently, "vampire" is a rather unfortunate term to use in translation Following a hint given by Penzer in his long note on Vampires in *The Ocean of Story*, vol 6, pp 136–140, I have used

in my translation the term "goblin" This word in English signifies little more than a mischievous spirit and does not imply that the spirit inhabits a corpse, but it avoids the blood sucking implications of "vampire" Other terms for beings not human have given trouble *Rakṣasa* I have translated by "ogre," not that they are equivalent, but "ogre" implies such malice towards human beings as that of the *rakṣasa* The numerous and exhaustively classified spirits and demons of India defy exact, and sometimes even proximate, translation My translation of the text aims at exactness, if this has been achieved, the user of the edition will perhaps pardon in my English a lack of literary grace, for the Sanskrit is likewise lacking

10 Bibliography of Jambhaladatta's version

Jībānanda Vidyāsāgara, *Vetalapañcaviṃśati*, Calcutta, 1873 See §3

V Bettei, 6 Novelle Soprannumerarie alla Vetalapancaviçatı (*Archivio delle Tradizioni Popolari* 13 [1894], pp 313–325, 537–554) translation of stories 21, 22, and 23

F D K Bosch, *De Legende van Jīmutavahana in de Sanskritlitteratuur*, Leiden, 1914 translation of story 24

J Schick, Die altesten Versionen von Chaucers Frankeleynes Tale (*Studia Indo-iranica, Ehrengabe fur Wilhelm Geiger*, 1931, pp 89–107) translation of story 10

H Uhle, *Die funfzehnte Erzahlung der Vetalapantschaviṃçatı* (Programm des Gymnasiums zum heiligen Kreuz in Dresden, 1877) text, with translation and notes, of the story of Jımūtavahana I have been unable to see this publication

H Uhle, *Vetalapantschaviṃsatı, Die 25 Erzahlungen eines Damons* (Meisterwerke Orientalischer Literaturen, 9ter Band), Munchen, 1924 translation of the conclusion of the frame-story, pp 187–193

Hans Jorgensen, Ein Beitrag zur Kenntniss des Nevarî (*ZDMG* 75 [1921], pp 213–236) See §4

TEXT, WITH CRITICAL APPARATUS
AND
TRANSLATION, WITH COMMENTARY

TRANSLATION AND COMMENTARY

Introductory Verses

1 May the beautiful dance of Śiva be for your good fortune, the dance which sways over the mountains that move[1] because of the play of his staff-like pair of arms, which terrifies the world through the loud noise of his song, which causes the top of the serpent's hood[2] to sway under the weight of his moving feet, which makes the moon resting on his bee-brown jungle of tangled hair move in a garland of lofty waves

2 May the breaths of Kṛṣṇa grant to you exceeding good fortune, the breaths which, being favorably inclined to grant safety to his devotees, illumine for them the interior of the three worlds, are bright in splendor, destroy the pride that comes with prosperity, are incomparable lords (= bestowers) of nectar to their two eyes slightly opened (in mystic contemplation),[3] which bring calm (or, coolness) and remove the weariness of the rounds of rebirth in the three worlds

3 I worship Hari[4] who is of resplendent mind, possesses charming radiance (or, Lakṣmī),[5] is wonderful and fair, whose two feet remove evil, through whose favor the learned men know the three worlds

4 Let good men hear with interest, because of the marvels therein and in order to remember them, the twenty-five very enthralling stories of the goblin, which the illustrious Jambhaladatta heard from the lotus mouth of the "foreign minister," the illustrious Varadeva,[6] and because of reverence for his teacher wrote down in a few well-chosen words

5 Good sirs, if you have a desire to hear, read this wonderfully related story

[1] Or read *'calagiribhrāmyat*, "as it sways over the unmoving mountains with the play etc"

[2] The serpent is Śeṣa or Ananta, the giant cobra with a thousand heads who supports the whole universe on his hood

[3] Cf the slightly opened eyes of meditative figures in sculpture

[4] Hari = Viṣṇu

[5] *śrī* has, besides its meaning as a common noun, the meaning of Lakṣmī, Viṣṇu's wife

[6] On the name and the word *sāndhi(n)* see Intro §2

Introductory Story[1]

In this world there was once an emperor who was supreme ruler of all kings, the illustrious Vikramakeśarin,[2] called "the ornament of kings" His cheeks were adorned with earrings made of various jewels, his whole body was decked with ornaments of all sorts He was skilled in the substance of the different sciences, an ocean of the pearls of manifold good qualities He had assembled riches like those of the god of wealth[3] in the form of a collection of sapphires, emeralds, diamonds, cat's-eyes, rubies, pearls, and the like in great abundance His praises were sung by the Vidyādharīs skilled in song[4] in mountains and valleys situated in all the regions of the world He was beautiful in every limb like Indra[5] Now that lord, who was lord of the earth girdled by the four oceans,[6] the king of kings, surrounded by many vassals and ministers continually spent the time enjoying the ineffable pleasures of that sovereignty [Kṣāntiśīla, desiring the eight powers of magic, set out to come to his kingdom[7]]

[1] In Śivadāsa, Somadeva and Kṣemendra there are some differences of detail (In the notes these versions will be referred to as Ś, S, and K respectively K, however, will be mentioned only where it differs from S Otherwise S includes K also In some cases the MSS of K have better readings than the edition, these will be indicated when they are of importance for the present purpose) None of the other versions speaks of an intermediary between the king and the ascetic In all the fruits are deposited in the store house by the superintendent All have passages in which the cemetery where the corpse hangs is described in some detail (S 3 ślokas, K 18, Ś 13, 11 of which are from K)

[2] = Lion of valor In the text 12 6 and 150 14 he is called Vikramāditya = sun of valor In S he is called Vikramasena S calls him Trivikramasena, the son of Vikramasena The MSS of K have Vikramasena the ed Trivikr° For the historical king Vikrama who underlies this king of fiction see Edgerton, *Vikrama's Adventures or The Thirty-two Tales of the Throne*, vol 1, pp lviii lxvi and Sten Konow, *Kharoshṭhī Inscriptions* (*Corpus Inscriptionum Indicarum*, vol 2, part 1), 1929, pp lxxxv-lxxxvi

[3] The lord of the Yakṣas = Kubera, the god of wealth

[4] The compound *saṁgītavidyādharī* seems to play on the word *vidyādharī* by making *saṁgīta* depend on the meaning of the simplex *vidyā* It means then "possessed of the knowledge of song or "song-Vidyādharīs"

[5] Purandara = destroyer of strongholds, i e Indra

[6] The earth is said to be surrounded by four oceans, one at each of the cardinal points

[7] This sentence should be omitted The eight *siddhis* are given in Ś, Uhle's 1881 edition, p 6, vs 15

aṇimā mahimā caiva, laghimā garimā tathā,
prāptiḥ, prākāmyam, īśitvam vaśitvam cāṣṭa siddhayaḥ

"Power to make oneself subtle and great, power to make oneself light and heavy, power to obtain one's wish, irresistible will, omnipotence, independence these are the eight magic powers'

athaı 'kadā[9] tasya narapater abhyudıte bhagavatı marīcımalını mukhaprakṣālanasamaye pānıyopadhaukayıtṛpuruṣapramukhena supraśastam vıcıtram[10] bılvaphalam[11] ekam kṣantıśılo[12] nama kāpalıkaḥ pratyaham rājne prādıdapat[13] tato narapatıs tad adaya[14] supraśastam pratyūṣakālalabdham[15] phalam ıdam abhınandya tasmınn eva rājapuruṣe nıtyam avasthāpayatı ekadā pūrneṣu dvādaśavarṣeṣu[16] taddīyamanam bılvaphalam rājnaḥ karakamalān[17] nıpatya prāngane bhagnam khandakhandam babhuva tato narapatır apı[18] tanmadhyād amulyany ıtas tato[19] galıtanı[20] pancaratnany avalokya[21] parām prıtım avapa[22] vyājahāra ca[23] aye kım etad āścaryam, madıyaratnabhandārabhavane[24] prayatnenā 'nvıṣyamanany etadṛśanı ratnānı na dṛśyante ıty ālocya vısmıtas tam pānıyopanāyakam papraccha are panıyopanāyaka, tvam[25] etac chrıphalam nıtyam eva dadası tat[26] kutah prāpnoṣı ıtı pṛṣṭah sa kathayatı deva, kṣantıśīlah kapalıko bhavatprıtaye pratyaham mama haste śrıphalam dattvā prasthāpayatı tato rājnā bhanıtam puranyastabılvaphalanı sarvānı[27] tāny ānıyantām tato rājādeśam śırası nıdhaya tena rajapuruṣena bhāndāragṛhāt tāny eva phalāny ānītānı raja[28] ca sakalaphalānı bhanktvā 'nekaratnanı dadarśa jagāda ca aye madıyabhandare bahumūlyānı na hy etādṛśanı

[9] P om *athaıkadā*
[10] O begins here
[11] O *bılvam*
[12] W unreadable but seems to read *jñānıśīlo* (*jñ* and *kṣ* are indistinguishable in W)
[13] HOV *prādīdıpat* W *dattah*
[14] HO om *t° ā°*
[15] HO *putyūṣak°*
[16] W om *p° d°*
[17] W *pānıpallavāt prabhramya bhūmau nıp° khand° babhūva*
[18] WP om
[19] HO *tata ıto*
[20] PW *tıg°*
[21] W *samālocya*
[22] W *jagāma*
[23] P om
[24] W *asmadīyakoṣāgāre*
[25] P *tvam etam śrī°* HO *tvajatat śrī°* W om
[26] HO *tatah*
[27] P om
[28] V *rājñe prāyacchat r°*

Then once upon a time, daily at the hour of the king's mouth-washing when the holy sun had risen, an ascetic named Kṣāntiśila[8] caused the excellent man who offered the water to the king to give[9] the king a splendid and beautiful bilva fruit The king, when he had taken and praised that excellent fruit which he received at every dawn, always had it deposited in the custody of that same royal attendant who offered the water One day after twelve years had passed, the bilva-fruit as it was being offered by that man fell from the king's lotus-hand and was broken in pieces in the courtyard Then, when the king saw five priceless jewels rolling out of it this way and that,[10] he felt very great joy and said "Oh! what marvel is this? In my treasury of jewels such gems are not found though they have been diligently sought for" When he had reflected thus, in his astonishment he asked the water-bearer "Water-bearer, you always give this divine fruit Where do you obtain it?" When he was asked that question he answered "Your majesty, Kṣāntiśila the ascetic daily gives a divine fruit into my hand and sends it as a kindness to you" Then the king said "Let all those bilva fruits which have been deposited up to this time be brought forth" The attendant received the king's command reverently and brought those same fruits from the store house The king, when he had broken all the fruits, saw many jewels and said "Ah! in my treasury such jewels of great price are not found at all

[8] = Practicising endurance or patience In Ś he is called Śāntiśila The epithet *kāpālika* identifies him as an ascetic devotee of Śiva who carries a skull (*kapāla*) used for the reception of alms In Ś he is called a *digambara*

[9] The form *adīdapat* is given by Whitney as a grammarian's form

[10] Ś does not specify how much time elapsed, S has ten years Both S and Ś say that there was only one jewel to each fruit and that it was discovered when a monkey accidentally seized the fruit S (K. omits the incident) adds that the treasurer had thrown the fruit, as they were received, in through an open window of the *koṣṭhāra* and when he investigated at the king's command, he found the fruits rotted away and the jewels lying loose Uhle I *etalapantcharinsati*, p 197, n 8 troubled by the laying of presumably perishable fruit in a 'Schatzkammer' (rather "storehouse" than "treasury") for many years, assumes that they were cocoanuts He bases this assumption on MS a of Ś, which has *nālikera*, and on V's reading *villaphala* (story 25, crit n 130), which he interprets 'fruit with a hole (*villa*) bored in it" But V's reading cannot be anything but a misprint, all the MSS have *bilva*, as has V itself in the introductory story a's reading likewise cannot be trusted, since other Ś MSS (including the oldest) have merely *phala* S, as mentioned above, understands the fruit to be perishable, but does not specify their variety Jami haladatta's unique *bilva* is undoubtedly secondary That fruit, perishable or otherwise, should be put in a store house is hardly to be wondered at in such marvellous fiction, to try to rationalize is worse than useless

tavā 'bhimatasiddhim karişye ity uktvā rājñā visarjitas tadā kāpālikah svasthānam gatah [50]

samāyāte[51] bhādre māsi krşnacaturdaśyām[52] rājadvāri samāgatya rājapuruşamukhena kāpālikena vijñāpyamāno rājā devān pitrn abhyarcya dinakrtyam samāpya pradoşasamaye parenā[53] 'nupalakşito bahir nihsrtya krpānapānir ekacaro[54] dakşinaśmaśānam kāpālikasamīpam agamat rājā vadati kāpālika,[55] aham āgato 'smi svābhimatam vada

tatah kāpāliko rājānam ālokya[56] harşotphullanayano rājānam praśaśansa [57] bho mahārāja, tvam eva paramasāttviko mahāpuruşah krşnacaturdaśyām bhādre māsi cakravarti bhūtvā krpānamātradvitīyo[58] mahaty evam ghorāndhakāre rātrau matsamīpam śmaśānāyatanam samāyāto 'si saphalam te janma samsāre 'smin śrutvā rājā savinayam uvāca bhoh kāpālika, brūhi yad abhimatam[59] bhavatah śravanakutūhalena samāyātam kā me bhītih tadā kşāntiśīleno 'ktam: bho mahārāja, mayā[60] mrtakasiddhih[61] sādhayitavyā tatra bhavatā mamo 'ttarasādhakena bhavitavyam etena mama siddhir bhavişyati sādhitāyām tu siddhau bhavatām api siddhir bhavişyati

tac[62] chrutvā rājñā bhanitam kāpālika, mama siddhir bhavatu na vā tvam ātmanah kāryam sādhaya mayā kim te kartavyam tad vada kāpālikeno[63] 'ktam bho mahārāja, ghargharātaramgināire taduttarasyām diśi śmśapātaror uttaraśākhāyām lambamāno 'kşato mrtah puruşo yo 'vatişthate tam pātayitvā bahumāyābhāşinam[64] skandhe krtvā satvaram tam ādāya[65] maunenā[66] "gacchatu bhavān samāyāte bhavati tad atra nānāvidhapūjopakaranaracitamandale tam śavam[67] snāpayitvā devārcanam vidhāya mahāmantram[68] samjapya siddhir mayā sādhayitavyā[69] bhavatām abhimatam ca bhavişyati

śrutvai 'tad[70] rājā tenai 'va prakārena tatra nadītīre gatvā tādrśaśavam[71] dadarśa sa ca rājānam[72] avalokya mahābhītim prāptavān

[50] PV *calitah*
[51] PV *tatah s°*
[52] P *caturdaśyām krşne pakşe*
[53] W om *p° 'nu°*
[54] P om *caro*
[55] HO *kāpālikam* P om *aham*, reads *āyāto* for *āgato* V *kāpāliko 'yam aham* etc
[56] P *avalokya*
[57] HW *praśasanśa* O *prasanśah*
[58] So W HO *krpānapānimātrādvitīyo* V as HO with *°mātra°* P *krpānadakşinapānimātrādvitīyo*
[59] P *abhilaşitam*
[60] P om
[61] P *mrtas°*
[62] O *etat*
[63] PW *tatah k°*
[64] P om *māyā*
[65] HO om *tam* V *samādāya* for *t° ā°*
[66] V *maune mahācchada bhavane* for *m° "g° bh°*
[67] O *savam* V *param*
[68] HOV om
[69] HO *sādhitavyā*
[70] P *etat śr°*
[71] PV *°drśam śavam*
[72] P *ca vetālo r°*, om *aval°*.

plish your desire I shall come to that very place and shall bring about your desired magic power" When the king had spoken thus and dismissed him, the ascetic went to his own abode

When the month Bhādra had come, on the fourteenth day of the dark half, the ascetic came to the gate of the palace and through the mouth of the king's servant gave the king notice He, after worshipping the gods and the ancestors and performing the daily rites, at evening unseen by anyone went out alone with a sword in his hand and came to the ascetic in the southern cemetery The king said "Ascetic, I have come Tell me your desire"

Then the ascetic with his eyes opened wide with joy when he saw the king, praised the king "Oh great king! You only are a truly great man of supreme courage, on the fourteenth day of the dark half of the month Bhādra, though you are universal emperor, yet accompanied only by a sword, you have come by night, despite such deep and terrifying darkness, to me in the cemetery Your birth comes to fruition in this circle of mundane existence" Hearing this the king said modestly "Oh ascetic! Say what you desire I have come because I wish to hear What cause have I to be afraid?' Then Kṣāntiśīla said 'Oh great king! I must perform magic rites by means of a corpse In that you must be my helper Thereby I shall acquire magic power, and when the magic has been accomplished, you also will acquire magic power"

Hearing that the king said "Ascetic, let magic power be mine or not, perform what you have to do What must I do for you? Tell me" The ascetic replied "Great king, on the bank of the river Gharghara on the northerly limb of the śiṁśapā tree which is north of the river bank there hangs an unmutilated dead man (i e not burnt as corpses usually were) Take him down and when you have put him on your shoulder, though he utters many deceitful words, bring him quickly and come in silence When you have come, then here in a circle furnished with the various instruments of worship, when I have washed the corpse and worshipped the gods and muttered a great incantation, I shall attain magic power and your desire will be attained"

When he had heard that, the king in just that way went there to the river bank and saw the corpse as it had been described And when it saw the king it felt great fear Then when the king had gone to it

ratnāni vidyante[29] are bilvaphaladātāram puruṣam sampraty avalokayitum[30] icchāmi puruṣo yad ādiśati deva iti nigadya bahirdvāram upetya[31] tam kāpalikam ādāyā "gatya rājānam vyajijñapat deva,[32] yo 'sau bilvaphaladata kapālikah samānito dvāri vidyate rajño 'ktam[33] praveśaya tam

tatas tenā "nitah kāpāliko rajadarśanāt pramodarabhasam samprāpya samjātaromañcakancuko dakṣinapānim uttulyā[34] "śirvacanaśataih prinayām cakara tato rājñā kapaliko 'bhihitah bhoh kāpālika, kimartham asmakam cirakālam bilvaphalavyajena 'mūlyāni ratnāny etāni[35] pradattāni mahāsattva, bhavatah kim abhīpsitam asti tad vada tatah kāpālikeno 'ktam maharaja, yadi deśantariny[36] anugraho 'sti tadā virale nibhṛtam yat kim cin nigadāmi tac chṛnu[37] tato rājñā[38] samālokitah[39] parijano dūram apasasāra tato 'sau kāpāliko vadati rajan, kṣantiśilo nāma[40] kāpāliko 'ham mahayogi tad imam pṛthvīm samastam pradakṣināvartinīm[41] kurvāno mṛtakasiddher uttarasadhakam mahāsāttvikam pravīnam puruṣavišeṣam anvisyamano[42] na kutrā 'pi lebhe tadā 'trai 'va "gatya sakalagunasampanno mahāsattvo mahapravino[43] dṛṣṭah tad yadi madiye vacasi savadhānam karoti *bhavans tadā svakīyabhilaṣitam nivedayāmi rājño 'ktam samabhidhehi yat te 'bhimatam tat sampadayisyāmi* śrutvā kāpaliko jagāda deva, mṛtakavetālasiddhisadhanāya bhavantam anuvartayami tad yadi mayā samudiryamanavacanam bhavān angīkaroti tadā madiyā siddhir mahatī bhavati nā 'nyatha

iti śrutvā mahāpuruṣena nṛpatinā 'ngīkāraparāyanenā 'bhūyata tatah sa rajanam abravit yadi bhavān mamo "ttarasādhako[44] bhavati tadā 'ham siddhim sādhayisye tadarthe bhādrakṛṣnacaturdaśyām[45] dakṣinaśmaśanayatane maya sthatavyam tasmin divase pradoṣasamaye parena[46] 'nupalakṣitaśarirena bhavatā tatra śmaśānāyatane matsamīpam āgantavyam tadā tasminn eva samaye svābhimatavišesam bhavati[47] samabhidhasye 'ham[48] śrutvai 'tad[49] rājño 'ktam bhavatu, gaccha svabhimatam sadhaya tatrai 'vā 'ham gamisyāmi

[29] P *dṛśyante v°*
[30] W *samālokitam* V *jnātum*
[31] P *upasṛtya* W *upagamya*
[32] P om
[33] HO om *rājñoktam* V *rājā* for phrase
[34] HO *uttolya* W *corrupt*
[35] P *bhavatā* for *etāni*
[36] PV *mayi d°*
[37] HO *śṛṇvantu* V *śṛṇotu*
[38] HO *rājā* V *rājnā* P om
[39] P *bāhyāvalokitah*
[40] P om *n° kā°*
[41] W *ga (?pra) dakṣiṇāvartin* P *pra dakṣiṇaiart°* HO om *pra*
[42] P *anvisyan kutrāpi na labhe*
[43] HOV *mahatpravīṇo* P *mahāpratiro* W corrupt
[44] O *mattollara°*
[45] P *om kṛṣṇa*
[46] W *°samaye apareṇa*
[47] P *bhavisyati* V *bharate* W om
[48] P om *'ham* O *'yam aham* W om phrase
[49] P *tat śrutvā*

Listen! I wish to see at once the man who gives the bilva-fruits" The attendant said "As your majesty commands," and went to the outer gate and brought the ascetic When he had come, he informed the king "Your majesty, that ascetic who gives the bilva-fruits has been brought and is at the door" The king said "Bring him in"

Then when the ascetic had been brought in by him, at the sight of the king he felt violent pleasure so that his hair stood up to form, as it were, a coat of armor, and lifting up his right hand he addressed the king in propitiating manner with hundreds of benedictions Then the king said to the ascetic "Oh ascetic, why for a long period have we been presented with these priceless jewels in the guise of bilva fruits? Noble man, tell me what you desire" The ascetic said 'Great king, if you are favorable towards a foreigner, then hear in private and secretly whatever I have to say" Then the retinue at a glance from the king withdrew to a distance The ascetic said "King, I am an ascetic named Kṣāntiśīla, a great yogi Now, as I went over this whole earth respectfully keeping it always on my right,[11] seeking an excellent man, very virtuous and skilled, to help me in a magic performance with a corpse, I found him nowhere Then when at last I came to this place, I saw a very noble, very clever man, endowed with all good qualities So if you pay attention to my words, then I shall make known my desire" The king said "Speak What you desire, I shall make to come to pass" When he had heard this, the ascetic said "Your majesty, I invite your attention so that I may attain magic power through a goblin in a dead body If you assent to the words I utter, then my magic power will become great, and not otherwise"

When he heard that, the great man, the king, became firmly resolved to assent[12] Then he said to the king 'If you become my helper, then I shall win this magic power For that purpose, on the fourteenth day of the dark half of the month Bhādra I must take my place in the southern cemetery On that day at evening, unseen by any other person, you must come to me there in the cemetery Then at that very time my special desire will be fulfilled I myself shall explain it to you" When he had heard that, the king said 'So be it Go, accom

[11] With the phrase *imāṁ pṛthivīṁ samastāṁ pradakṣiṇāvartinīṁ kurvāno* cf MBh 3 4031 *pradakṣiṇāṁ yaḥ kurute pṛthivīṁ tīrthatatparaḥ* and other references given in BR s v *pradak ṣiṇa*

[12] For the construction of the phrase *nṛpatinā ājñākāraparājayena bhāvyata* see Speyer *Vedische und Sanskrit Syntax* §245

tato rājā tatsamīpam upagamya tadīyākarṣanāya yāvat karam prasārayati tāvad vetālādhiṣṭhitaḥ śavas tadagraśākhāyām gatvā lalāga tato rājā vihasya[73] mṛtakam abravīt are tvam[74] mṛtaka, kimartham dūram palāyase paśya, taruvaram imam āruhya tvām aham avatārayiṣyāmi tato[75] 'pi sa mṛtakas tadbhītyā śākhāyāḥ śākhāntaram palāyate vikramādityo 'pi bhramaty ekaśākhāyām dhṛtavān tato rājā svairam svairam taruvaram āruhya kṛpānena dvirajikām[76] kartayitvā taror adhahsthānān[77] mṛtakam ādāt [78]

tato mṛtakah patanapīdāvyājenā 'tyuccaiś cakranda [79] kicikicśabdam[80] karoti savinayakākuvādam rajānam avādic[81] ca bho rājan, kim mayā tava vairatvam ācaritam yato mām evam jīvalokabahirbhūtam kṛpanam kṛpāpātram vijanavanataruśākhāmātrāvalambinam[82] niraparadham mām katham evam kadarthayasi patanapīdayā me 'sthīni jarjaritāni śrutvā rājo 'vāca bho mṛtaka, nā 'sty atra mama dūṣanam tavai 'ṣā bhavitavyatā mā kātaro bhava tvām aham avaśyam neṣyāmi ity uktvā yāvad rājā[83] taroh sakāśād avalambya[84] punar api śavam grahītum[85] karam prasārayati tīvan mṛtakaḥ palāyitvā taror agraśākhāyām gatvā lagati mṛtako 'yam anena prakārena vārapañcasapta[86] kadarthayati tada rājā vimṛśya[87] tarum āruhya tadagraśākhāyam[88] dvirajikām[89] kartayitvā mṛtakam pātayitvā taduparī jhampam dattvā patitaḥ [90] tado 'ccaiḥ[91] krandītam mṛtakam api skandhe samāropya satvaram kāpalikasamīpam gantum[92] ārabhata [93]

tadā mṛtakadehavartī vetālas tanmaunabhaṅgam[94] cikīrṣū rājānam abravīt bho rājan, yadi tvayā 'ham niścitam[95] netavyas tadā dvābhyam kathaprahelikayā pathi gamyate tadā gamanaparisramo na bādhate *deva, kathām aham kathayāmi tatra matim dehi kim* tu kathāyām[96] samdeho 'sti iti vijñāya[97] tadbhañjanam[98] nā ''carati

[73] P om
[74] PV om *tvam* W *are re*, and *tva[m]* before *duram*
[75] HO *tatrā*
[76] P *dvirājikām* W *virajikāyām*
[77] HOP *adhastha°* W *adhastan* V *vadhasthānān*
[78] W *avapātayat* P *mṛtakapātayata*
[79] HO *cakrandya* W *cakrantah* P *sa samkrandya*
[80] P *cikicikiś°*
[81] P *abravīt*, om *ca*
[82] HO *°mātram aral°* W *°śākhāyāmtrāral°*
[83] HO *rājñā*
[84] P *ālambyam*
[85] HOV *gṛh°*
[86] Not in W
[87] HO *vimṛṣya*
[88] P *°śākhām*
[89] P *dvirājikām* Not in W
[90] W *patatah* P *papāta* V *patati*
[91] P *taduccaih*
[92] P *upagantum*
[93] HOV *ārabhat*
[94] P *rājamaun°*
[95] P *n° tvayāham avaśyam net°*
[96] V *k° praśno 'sti tasyo 'ttaram vijñāya na bhaṇasi cet tadā mahāpātaki bhavasi avijñāte pātakam nā 'sti*
[97] P om
[98] HO *tadbhramam*

and stretched out his hand to draw it towards him, the corpse which was inhabited by a goblin went to the topmost branch of that tree and hung there Then the king laughed and said to the corpse "Listen, you corpse! Why are you trying to escape far away? See! I shall climb this noble tree and bring you down" Then the corpse through fear of him fled from that limb to another As it moved, however, Vikramāditya caught it on a single branch[12] Then the king, when he had climbed the great tree very cautiously, dealt a sharp blow[13] with his sword and carried off the corpse from below the tree

Then the corpse, pretending pain from the fall, cried very loudly It made a noise "kiki-kiki," and addressed the king with words of courteous lamentation "Oh king! What enmity have I shown towards you? Therefore when I am thus excluded from the world of men, miserable, worthy of pity, merely hanging on the limb of a tree in a solitary forest, unoffending, why do you thus trouble me? Through the pain of falling my bones have been broken in pieces" Hearing him the king replied "Oh corpse! There is no fault of mine in this matter This is your fate Do not be afraid I shall certainly carry you off" While the king, having said this, got down from the tree and put forth his hand to seize the corpse again, the corpse fled and went to the topmost branch of the tree and hung there That corpse in this way troubled him five or six times[14] Then the king after reflecting climbed the tree and when he had dealt its topmost branch a sharp blow and had made the corpse fall, he jumped and fell upon it Then, though the corpse cried aloud, he put it on his shoulder and started to go quickly to the ascetic

Then the goblin that dwelt in the body of the dead man, desiring to break the king's silence, said to him "Oh king! If you must certainly carry me off, then the two of us will go along the road with riddles based on stories Then the fatigue of the journey will not trouble us Your majesty, I shall tell a story Pay attention to it But there is a question in the story If, understanding it, you do not solve it, then you will

[12] Take *bhramaty* as a loc absolute with subject unexpressed and supply an acc object of *dhṛtavān* (loose syntax, compare story 4 notes 3 and 10)

[13] On *dṛaṛhāhata* see Intro §8

[14] The phrase *ṣaṭpañcakṛtvaḥ* means "five or seven times" I have adapted it to English idiom. For such unclassical compounds with numerals below ten as final member see Wackernagel, *Altindische Grammatik* 3 §200f For disjunctive numeral compounds, ib §197b and c

bhavans tadā mahapatakī bhavati avijñaya[99] patakam na 'sti ity uktvā kathayati

Story 1

asti tridivataramgini[1] varanasi[2] tatra pratapamukuto nāma rajā babhuva tasya mahadevi somaprabhā nama tasyām anena rajnā vajramukuto nāma[3] tanayah samutpaditah tasya vajramukutasya pranasamah sakha sagareśvarasya[4] sāmdhivigrahikasya tanayo buddhiśarīro babhuva tena mitravarena saha nanaśāstrabhyāsam kurvano vividhasukham anubhavan kalam nayamānas tasthau

athai 'kada tam buddhiśarīram mitram[5] ādāya hayavaram aruhya mrgānvesanaya kautukavaśad vanam pravivesa tato mrgānvesana śrantah kṣutpipāsardito vajramukuto buddhiśarīram abravit sakhe, sarovaram alokaya[6] tatra snātva mrnaladikam[7] khaditva kṣudhopaśamanam krtva[8] susthau[9] bhavāvah ghotakāv api pānīyam pītvā samarthau[10] bhavetām[11] tatas tatra gatva snanam ācarya jalapanam krtva sarastire mitrena saha kathalāpam kurvan mrnalādikam khādan kumārah kṣanam viśaśrama[12]

atra 'ntare tat sarovaram[13] snātum ekā kanyā trailokyamohinī sakhīśataparivrtā[14] samāgatavatī tām ālokya vajramukuto madanapīdito 'bhavat sā 'pi vajramukutasya saundaryam ālokya kamaśarahatā satī svābhiprāyam upāyena darśitavati nijaikharotpalād[15] ekam[16] utpalam ākrsya karnārpitam krtvā dantahatam vidhaya hrdaye padmam ekam āropya jalakridām samapya svasthānam yayau

tasyām[17] gatāyām vajramukutam murchitam avalokya buddhiśarīro vadati sakhe, kim etat kumarah kathayati ye 'yam atra snānār-

[99] P *arij ldpaya*
[1] HO *°gini* W has a longer sentence with *tridaśataramginī*
[2] HO *vārāna°*
[3] P *°tanāmā*
[4] P *sāgarasyeśvarasya* W om
[5] HO *śarīramitram*
[6] P *avaloka*
[7] HO *mrlād°*
[8] HO *calāra*
[9] *s° bh° not in* MSS V has it and something like it is necessary
[10] HO *°rtho*
[11] P *bharatām*
[12] P *visrāma*
[13] P *talsarovare*
[14] HPV *sakhi°* W om
[15] V *°pale°u*
[16] I V *u° e°*
[17] P *tasyā*

commit a great sin[16] If you do not understand it, there is no sin" When he had said this, he told the story

1 How Prince Vajramukuṭa married Padmāvatī[1]

There is a city Benares which is on the Heavenly river[2] There a king lived named Pratāpamukuṭa[3] His chief queen was named Somaprabhā[4] She bore to that king a son named Vajramukuṭa[5] That Vajramukuṭa had a friend who was dear to him as his life, Buddhiśarīra, the son of Sāgareśvara, the minister of peace and war[6] With that excellent friend he continually passed the time, studying the various sciences and enjoying manifold pleasures

Then one day with his friend Buddhiśarīra, mounted on an excellent horse he entered the forest to hunt deer for sport Wearied at last by hunting the deer and afflicted with hunger and thirst Vajramukuṭa said to Buddhiśarīra "Friend, see the fine lake When we have bathed there and eaten lotus-fibres and such food and so appeased our hunger, we shall be comfortable Let the horses also drink water and become fit" When he had gone there, performed his ablutions and drunk water, the prince rested for a while on the shore of the lake, conversing with his friend and eating lotus-fibres and such food

In the meantime a girl, who fascinated the three worlds, accompanied by a hundred companions, came to that fine lake to bathe Seeing her Vajramukuṭa was overwhelmed by love She too when she saw Vajramukuṭa's handsome form was struck by love's shaft and let him see her feelings by means of an artifice Having drawn a lotus from the lotuses of her garland,[7] she placed it over her ear, struck it on her teeth, and then fastened a water lily at her heart When she had finished her sport in the water, she went home

When she had gone, Buddhiśarīra saw that Vajramukuṭa was stupified and said "Friend, what does this mean?' The prince told him

[16] At the end of the first story the vetāla says in S that if the king does not answer, his head will burst in Ś that his heart will burst

[1] In general outline S and Ś agree with this version Differences of detail will be noticed below

[2] *tridivataraṃgiṇī* is a bahuvrīhi based on a descriptive compound with an appositional noun as former member, see Whitney *Sanskrit Grammar* §§1280d and 1302 Tridiva = the Ganges cf *tridaśa* of W S calls the river *svargataraṃgiṇī* K and Ś omit

[3] = Glory-crowned

[4] = Having the splendor of the moon Also in K S and Ś do not mention her

[5] = Diamond-crowned

[6] Buddhiśarīra = the embodiment of reason In S and Ś he is said to be *mantriputra* and his father's name Sāgareśvara = lord of the sea, is omitted

[7] *nijaśekharotpala* may mean the lotus which was her garland i e her garland which seemed like a lotus

tham āgatā sā mama[18] prānān grhītvā gatavatı 'tı vişannaḥ[19] sthıtah tato buddhiśarıreno 'ktam mıtra, kātaro mā[20] bhava sā 'pı kāmapīdıtā svābhıprāyam darśayıtvā gatva "ste[21] kumāreno 'ktam· kena hetunā bhavatā lakşıtam[22] ıdam buddhiśarıraḥ kathayatı mıtra,[23] nıjaśekharād utpalam ekam karne tayā "kṛşya yad[24] arpıtam tena 'bhıprāyena śekharadeśasya rāja karnotpalanāme[25] 'tı vijñāpıtam tad utpalam ced dantahatam vihıtam tena dantāghātasāmdhıvigrahikasya[26] tanayā aparam padmam ekam hrdaye samāropya gatā tenā 'bhıprāyena padmāvatınāmadheye[27] 'tı prabodhıtah kumāro vadatı sakhe, kşıpram tatra gamyatām

tato yuvarajam ādāya buddhisarīro gatva—tatra vrddhā dāsı sthitā—tasyāh prıtım utpādya tatraı 'vā "vāsasthānam[28] akarot tayo 'ktam tada kau bhavantau kımartham vā[29] 'trā "gatau tayā pṛṣṭau tāv abhıhıtau ayı vrddhe, rājaputrāv āvām paryaṭanaśılāv atrā "yātau[30] ayı vrddhe, tavā 'vasthā katham etādṛśı tat kathyatām tataḥ sā rudatī brūte dantāghātasya sāmdhıvigrahikasya[31] duhıtuḥ padmāvatyā dhātrīsvasā 'ham tayā bhaginyā saha kalaham[32] akārşam tatah[33] padmāvatyā kopena mahyam[34] kım cin na dıyate vişeşataś ca putro me dyūtakārah sarvasvam vınaşţam kṛtvā palāyıtah etena mama bhaktavastram na sidhyatı[35] yuvayor dharmaśılayor akhılam eva[36] kathıtam mayā tac chrutvā parıdhānavastram dattvā tābhyām uktam ayı vrddhe, āvayoḥ kapardakena dravyadikam ānīya dehı tava poşanam

[18] P *me*
[19] P *śrutvā v°*
[20] P *mā k°*
[21] P\ *gatā* for *gatı āste*
[22] P *bhaşıtam* for *l° ı°*
[23] P *yato m°*
[24] P om
[25] HP *°palam nāme*
[26] \ *dantagh°* in this place only W has both forms
[27] HO\ *°dheyā prabodhıtah* P *°dheyā ıtı prab°* Not in W
[28] P\ *'ıasthānam* O om from *nam* of *°sthānam* through *'ıasthā* 3 lines below
[29] P *ratrāıāgatau* for *ıātrāgatau*
[30] H *"y° sma* V *"y° svah* P *"y° tābhyām rājaputrābhyām pṛṣṭā ıti*
[31] HO *sāntıvı°*
[32] P *kasmin samaye k° ācarıtam*
[33] P *tac chrutvā* for *tatah*
[34] P om
[35] \ *sid thatı*
[36] HO om

"She who came here to bathe has stolen my life and is gone" So saying he remained there downcast Then Buddhiśarīra said "Friend, do not be disheartened She also went away afflicted by love after she had shown her feelings" The prince said "By what means have you perceived that?' Buddhiśarīra told him "Friend, when she plucked a lotus from her garland and placed it over her ear,[8] through that indication she meant king Karnotpala (= having a lotus over the ear) of the Śekhara land (= Garland land) Since she struck the lotus against her teeth, therefore she is the daughter of Dantaghāta (= a blow of the teeth, a bite), the minister of peace and war Furthermore, she went away after she had fastened a water lily at her heart By that indication she informed you that her name is Padmāvatī (= possessing water lilies)" When he had been thus informed, the prince said "Friend, let us go there quickly"

When Buddhiśarīra had gone there with the prince—in that place lived an old servant-woman—he made her well-disposed, and lodged in that very place She then said "Who are you and why have you come here?" Thus questioned by her, they answered "Old woman, we are princes Since we are disposed to wander, we have come here Old woman, why are you in this condition? Tell us" Then she weeping said "I am the sister of the nurse of Padmāvatī[9] who is the daughter of Dantaghāta, the minister of peace and war I had a quarrel with my sister Therefore Padmāvatī is angry and gives me nothing And in addition to that, my son, who is addicted to gambling, lost all my property and ran away Therefore I cannot get anything to eat or wear I have told you two virtuous youths everything" When they had heard that, they gave her an outer garment and said "Old woman, with this cowrie get food and other necessaries and give

[8] In Ś Padmāvatī takes a *padma* from her hair and places it successively over her ear, between her teeth, at her heart and at her feet The city was called Karṇakubja = ear-crooked She is the daughter of Dantaghāta = Dantāghāta Putting it over her heart meant that the prince had gained her heart The last action meant that her name was Padmāvatī, apparently a play on the words *pāda* = foot and Padmāvatī In S she put an *utpala* in her ear, then performed *dantaracanā* i e cleaning of the teeth then put a *padma* on her head and laid her hand upon her heart These operations signified that she lived in Karṇotpala s kingdom, that she was the daughter of a *dantaghāṭaka*, an ivory-carver named later in the text Samgrāmavardhana that her name was Padmāvatī and that her heart was the prince s K is as S, except that the *dantaracanā* is replaced by crushing between the teeth

[9] In Ś the old woman is a *parivrājikā* a religious mendicant, who has access to Padmavatī In S she is a nurse of P 's father, impoverished by her son s gambling K does not mention the son and calls the old woman a *garbhadāsī* in Samgrāmavardhana s household.

āvābhyām kartavyam tatas tayā prāptavastrayā dravyādikam ānīya dattam evam vidhinā[37] nityam eva vṛddhā tayoḥ sevām ācarati

atha tasyam pritāyām ekadā buddhiśarireno 'ktam ayi vṛddhe, mama tāmbūlapuṣpam gṛhītvā padmāvatyāḥ sthānam gaccha mamai 'tad dravyādikam ālokya tvām prati kopam[38] tyakṣyati[39] dravyādikam dattvā vadiṣyasi tvayā sarovaratīre yau kumārau samālokitau tāv[40] āgatau staḥ tato vṛddhā gatvā tasyai[41] tad[42] dravyādikam adāt rahasyam ca[43] jagāda tatah padmāvatī kopānvitā satī karpurena tasyā vadanam nijadaśabhir aṅgulibhir[44] aṅkitavatī[45] tato vṛddhā gṛham āgatyā 'sukhinī[46] bhūtvā buddhiśarīre vṛttāntam nivedayām āsa tac chrutvā vajramukuṭo mūrchita iva bhūmau nipapāta[47] buddhiśarīro vṛddhām toṣayitvā mitram api prabodhayati[48] sakhe, kātaro mā bhava kāryasiddhir[49] āste sā vṛddhāvadanam[50] karpūrena daśabhir aṅgulībhir[51] yad aṅkitavatī tena jñāpayati[52] śuklā daśamī 'yam śuklapakṣam apekṣaye[53] 'ti

atha[54] kṛṣnapakṣe samāyāte tāmbūlapuṣpam[55] dattvā tasyāh sthānam vṛddhām preṣayām āsa vṛddhā tasyai tāmbuladikam[56] dattvā rahasyam jagāda tataḥ kruddhā sā tasyā vadane 'ṅgulitrayena[57] kuṅkumam dattavati tato rudatī sā gṛham āgatya tasyāś ceṣṭām[58] tayoḥ kathitavatī sā ca[59] buddhiśarīrena toṣena vacanāmṛtenā "pyayitā kumāro vadati sakhe, kāryasiddhir na bhutā buddhiśarīreno 'ktam mitra, vṛddhāvadane yat tayā masṛnakuṅkumasahitam aṅgulitrayam dattam tenā "tmano 'dya 'rtukalatām jñāpitavatī

atha dinatraye gate satī[60] tena tena prakārena tasyaḥ sthānam sā prasthāpitā padmāvati ca[61] vṛddhām avalokya sakhir ādideśa dauvārikam[62] ca puradvāram avaroddhum eṣā vṛddhā dāsī śataikena hanya-

[37] P *vidhānena*
[38] P *sā k°*
[39] MSS and V *°kṣati*
[40] O om *t° a°* P *tāv atragatau*, om *staḥ*
[41] HO *tasyaiva*
[42] P om
[43] HO om
[44] P *angulibhir* O om
[45] W *akṣitavati*
[46] MSS and V *°gatyasukh°*
[47] O *nipata*
[48] PV *prābodhayat*
[49] P *bhavatah k°*
[50] P *v° sā*
[51] P *aṅgulibhir*
[52] P *jñapayeti*
[53] HOP *śuklapakṣāpekṣ°* V *°pakṣam apekṣasva*, om *iti*
[54] P *tatah*
[55] HO *t° tasya sth° v°* P om *v°* V om *dattvā*, reads *vrddhayā*
[56] P *tāmbulam*
[57] O *'ngalītr°* W *'ngalitr°*
[58] HO *ceṣtan*
[59] P om
[60] P om
[61] P om
[62] PV *dvauvār°* O *daulābhuārikam*

them to us We will support you' Then she, when she had received clothes, brought food and so on and gave it to them So the old woman thus continually gave them due service

When she had become friendly to them, one day Buddhiśarīra said "*Old woman, take betel and flowers from me and go to Padmāvatī's* house When she has seen the food and the other things that I send, she will give up her anger towards you When you have given her the food and other things, you will say 'Those two princes whom you saw on the bank of the lake have come here'" Then the old woman went and gave her the food and other things and delivered the private message Then Padmāvatī angrily marked the old woman's face with camphor with her ten fingers The old woman came home unhappy and told her story to Buddhiśarīra When he had heard that, Vajramukuṭa fell on the ground as if insensible When Buddhiśarīra had calmed the old woman, he informed his friend also 'Friend, do not be discouraged Success is yours When she marked the old woman's face with camphor with her ten fingers, thereby she informed us 'This is the tenth day of the light half of the month [10] Wait during the light half of the month'

When the dark half had come by the old woman he sent betel and flowers to her house The old woman gave her the betel and other things and delivered the private message Then angrily Padmāvatī put saffron on her cheek with three fingers Weeping she returned home and related to them what Padmavati had done Thereupon Buddhi śarīra filled her with contentment by the ambrosia of his words The prince said 'Friend, success has not come' Buddhiśarīra replied 'Friend when she put three fingers covered with soft saffron on the old woman s face, thereby she informed us that today is the time of her menstruation [11]

Then when three days had gone, with the same gifts as before she was sent to Padmāvati s house Padmāvatī when she saw the old woman, gave orders to her companions and to the doorkeeper to close the gate

[10] The camphor makes a white mark which signifies the moon Ś has in stead of *karpura śrikhaṇḍa* and *candana* i e sandal paste *candana* is perhaps used with thought of *candra* = the moon S has the same word as this version Both S and Ś interpret the action as meaning that the remain ing ten days of the l ght fortnight must elapse before an ass gnation can be made

[11] Ś also has *kuṅkuma* saffron S says that the fingers were *ālaktaka* dyed with red lac This part of the sign language is based on the formal connection felt between *rajas* men struation and the root *raj* to red den The other versions except K make it explicit that a delay of three days was necessary until her purifica-tory ablutions had taken place

tām vāṭikāyām iyam aśokavṛkṣapradeśe prācīrasyo 'ttaravartmana[63] nihsāryatām bhavatibhir iti [64] sā vṛddhā tabhis tenai 'va matena[65] nihsāritā sā ca grham[66] āgatya yuvarājayo rahasyam nigaditavatī tac chrutvā buddhiśarīro brūte padmāvatyā bhavato[67] gamanārtham vyājena panthā darśitah tad adya tayā saha tava krīdā bhavişyati tato buddhiśarīrena prasthāpito vajramukuţo vṛddhānihsāranābhivyaktibhūtena pathā samupāgatya padmāvatyā samam aśeşasukham[68] anubhavans tasthau tasyā[69] gunagrāmam buddhiśarīre nityam āgatya kathayati

athai 'kadā padmāvatyo 'ktam prāneśvara, divase kva gatas[70] tişţhati *bhavān tac chrutvā kumāreno 'ktam mama prāneśvarasakhā*[71] buddhiśarīro yatrā 'sti [72] tac chrutva tayā pāpākārinyā manase 'ti cintitam yadi vicakşano 'sti mama prāneśvaram ādāya svadeśam yāsyati [73] tadā 'ham etasya virahe katham jivayişyāmi tatas tam nihatya kālam nayāmi tato mahatā "darena vişasahitadravyam buddhiśarīrāya prasthāpitavati buddhiśarīro matimān[74] dravyam avalokyā 'vagatatattvo[75] mitrāya jñāpayām āsa mitra, atra sthātum idānīm na yunakti [76] kumāreno 'ktam: katham etad vada [77] mitra, vişasahitabhakşyadravyam[78] avalokaya [79] tato vicārya tadbhakşanamātrena jantum[80] ekam mṛtam avalokya vajramukuţo brūte. mitra, pāpişţhām etam nihatya svadeśo[81] gantavyah buddhiśarīro brūte mitra, ne 'yam vadhyā, yato bhavatsu[82] strīvadhahetuh tasmād buddhye 'yam svadeśe[83] netavyā kumāreno 'ktam katham etat sambhavati *aneno*[84] *'ktam upayam karişyami*

ity eva kāle karnotpalasya rājñaḥ śiśuh sundaro dakinyā khāditah upāyāvasaram[85] prāpya buddhiśarīro vajramukuţam abravit sakhe, tvam adya gatvā[86] padmāvatyā samam aśeşakridam kṛtvā tasyām nidrām[87] gatāyām sarvābharanam ādāya lauhaśalakayā taddakşinorau rekhātrayam kṛtvā matsamīpam āgamişyasī 'ti aham śmaśānam gatvā

[63] P *pracīrotī°*
[64] P *bhavatīhirītā*
[65] HO *mate*
[66] P *sragṛham*
[67] P *bhavator*
[68] P *aśeşaratisukham*
[69] P *sa vajramukuţas t°*
[70] PV *gatia*
[71] P *prāṇasamasakhā* V *prāṇasakhā*
[72] P *' ste*
[73] PV *yāti*
[74] HO *mahīmāna* V *mahimāna*
[75] P *°tīyopi*
[76] HO *bhunakti*
[77] P for *vada m°*, *uktam yato m°*
[78] P om *bhakşya*
[79] PV *avalokya*
[80] P *mṛtam jantum*, om *ekam*
[81] HO *svadeśe*
[82] P *bhavat str°* V *bhavān strīvadhamahāpātaki bhavişyati*
[83] P *svadeśam*
[84] P *buddhiśarīreno* V *teno*
[85] P *tata u°*
[86] HO om
[87] HO *nidrāyām*

"Let this old slave woman be beaten with a hundred blows [12] Send her forth by the road north of the wall near the aśoka-tree in the garden" They sent the old woman forth according to those very instructions She went home and gave the two princes the private message When he had heard that, Buddhiśarira said "Padmāvatī by artifice has shown you the way to come So today you shall sport amorously with her" Then when Vajramukuṭa had been sent by Buddhiśarīra and had arrived by the path indicated by the expulsion of the old woman, he continually enjoyed all pleasures with Padmāvatī [13] On his return he always told Buddhiśarīra of her many fine qualities

One day Padmāvatī said "Lord of my life, in the daytime where do you go and stay?" In answer to that the prince said "Where Buddhiśarīra is, the friend who is the lord of my life" Hearing that, that villainous woman thought thus in her mind "If he is a wise man, he will take with him the lord of my life and will go to his own country Then how shall I live separated from him? So I shall kill him and then pass the time with my lover" Then with great show of respect she sent to Buddhiśarīra poisoned food Buddhiśarira, being wise, when he looked at it, knew the truth and informed his friend "Friend, it is not profitable now to stay here" The prince said "How is that? Tell me" "Friend, look at the poisoned food" Then when he had considered and had seen an animal[14] die merely by eating it, Vajramukuṭa said "Friend, we must kill that most wicked woman and go to our own country" Buddhiśarīra replied "Friend, she must not be killed, since the crime of murdering a woman would attach to you Therefore by wit she must be brought to our country" The prince said "How can that be done?' He answered "I shall invent a plan"

At that very time king Karnotpala's beautiful son was eaten by a dākinī [15] Having now obtained the opportunity for his stratagem, Buddhiśarīra said to Vajramukuṭa "Friend, when you have gone today and sported in various ways with Padmāvatī, after she has gone to sleep, take all her ornaments, make three marks on her right thigh with a pointed metal instrument and come to me I shall go to the

[12] On *śalaka* see Intro §8

[13] In S the old woman is bound and ejected through a back gate In S she is feasted by P and sent out by a tortuous road because an elephant had run amok K has an expanded account of the meeting of the lovers

[14] In the other versions as well as in W the food is tried on a dog In S the sending of food takes place after one night of pleasure

[15] A *dākinī* is defined as a female spirit in Kālī's train who eats human flesh In S the eating of the king's son is omitted In S it is merely the death of the king's son that gives the pretext

cemetery and wear the dress of an ascetic" When he had said this, Buddhiśarīra made a sweetmeat of thorn-apples and the like and in the usual manner sent Vajramukuṭa off Vajramukuṭa then carried out all that plan When he had gone there, as he sported amorously in various ways, he made her eat the sweetmeat prepared with thorn apple and other ingredients When she had eaten it, she went to sleep without fear[16] At that moment Vajramukuṭa made three marks on her right thigh with the metal instrument and when he had taken all her ornaments, he went to Buddhiśarīra

Then when Padmāvatī had awakened and saw that Vajramukuṭa was gone from the bed, lamenting much, bereft of all her ornaments, she managed somehow to live until morning, and then said to her father "Father, all my ornaments have been taken today by a thief" The minister of peace and war then informed the king Thereupon the king commanded the door-keeper[17] to search for the thief

At that very time Buddhiśarīra said to Vajramukuṭa "Friend, go to the house of a goldsmith and sell the ornaments Then someone will consider you a thief and arrest you You shall say 'I am not a thief, but I am selling the ornaments which belong to an ascetic If you do not trust my word, go to the ascetic, who lives in the cemetery, and confirm the fact If he does not confirm this, then you may give me the proper punishment' When you have said that you shall come to me with him When you have come to me, I shall give him an answer"

Then when Vajramukuṭa had gone to the house of a goldsmith according to his instructions and was selling the ornaments, the man who was searching for the thief arrested him The door keeper said "You are a thief," and informed the king "Your majesty, this thief has been taken with all Padmāvatī's ornaments" The king gave orders to cut off his head Then Vajramukuṭa said "Your majesty, I am not a thief, but I am selling ornaments which belong to an ascetic The

[16] In S she is made to sleep by drink, in S by the fatigue caused by sexual intercourse

[17] On *dvāradhṛk* see Intro §8 The word is also found on p 145 lines 6 10

śane vidyate kim tu[110] vinā 'parādhena[111] mayi hate sati[112] bhavato mahān adharmo bhavişyati rājyanāśaś ca[113] kim tu madvacanam[114] bhavati na vā śmaśānavasinam yoginam prccha[115] sa[116] yady etan nā 'ngikaroti tadā cauraphalam dāsyasi[117]

tato[118] rajājñayā samānīya sa yogī pṛṣṭo brūte deva, mamai 'va dhanam etat etad vikretum ayam mayā prayatnena[119] prasthāpitah tac chrutvā rājā vadati. kim aho padmāvatyābharanam idam bhavatā prāptam[120] yogī vadati deva, mayy[121] atrā 'vasthite krṣnacaturdaśiratrau[122] *sarvālamkārabhūṣitā mṛtanṛpabālakakṛtāśanā kanyā rupayauvanasampannā dākinīveṣadharinyi*[123] alamkāram śmaśāne sthāpayitvā[124] mastake[125] panthānam vahati tām nrpaśiśuputrakhādinīm[126] avalokya lohaśalākayā[127] dakṣinorau[128] rekhātrayam cihnam dattvā sakalaratnābharanam mayā "nitam[129] tat kasyā[130] "bharanam idam tasyā dakṣinorau rekhātrayam avalokayatu deva

tato yogino vacanena samadhigatatattvo rajā[131] putramaranābhiroṣe padmāvatim dākinīm niścitya[132] hantum udyato 'bhavat tato yogī rajānam vadati deva, bhavān mahāmaho[133] strivadham na[134] karişyati viśeṣataś ca samādhidṛṣṭyā[135] mayā jñātam asyāḥ pāpiṣṭhāyāh śonitāśrupatam[136] *yatra bhavati tatrā 'sirenai 'vā 'kalyānam bhavati tato* bhavatā pratītyā 'ranyam[137] nirvāsyatām iti tataḥ sa rājā yogino vacanam akārṣīt tatah padmāvatīm ādāya yuvarājādayaḥ svadeśam gatavantah tataḥ padmāvatyāḥ śokena sāmdhivigrahiko dantāghātaḥ sapatnīkah paralokam agāt

[110] HO om
[111] HO °*dhe*
[112] HO om
[113] HO om *r° ca*
[114] P *madv° satyam na veti śmaśānam gatvā yoginam* etc
[115] P *papraccha*
[116] P *sa yogī*
[117] P *dasyati*
[118] V *samānītah* for *samānīya* P for sentence *tatas tadvacanam śrutvā vismito bhutvā śmaśānam gatvā yoginam rājā prṣṭavān rājnā prṣṭah sa yogī brute*
[119] HO *prayatne* P *mahā* for *mayā*
[120] P *kutra p°*
[121] HO *mayātrāvasthite* PV *mayātrāvasthitena*
[122] HO *kandicaturdaśyām krṣnāyām rātrau*
[123] MSS and V °*veśa*°
[124] P *samsthāpya*
[125] V *mastake mṛtāsthīni vahanti drṣṭā* Perhaps read *samdhānam for panthānam*
[126] P om *śiśu*
[127] P *lauha*°
[128] P *tasyā d*°
[129] HO *vikadya* for *mayā* V *parihṛtam* for *m*° "*n*°
[130] P *yasyā ābh*°
[131] HO *rāja*
[132] PV *niścitya*
[133] P *mahātmā* V *mahāpātakamulam*
[134] P om *na* V *mā karoty iti*
[135] O *drṣṭvā*
[136] P *śonitam akupālam* V *śonitapālam*
[137] HO *pra[ti]tyāranye* P *pratitya ar*° V *pratyāranyam*

ascetic is in the cemetery But if I am slain without having sinned, great guilt and the ruin of your kingdom will come upon you Ask the ascetic who dwells in the cemetery whether my words are true or not If the ascetic does not confirm this, then give me the punishment of a thief"

Then the ascetic was brought at the king's command and when questioned said [18] "Your majesty, this property is mine and no other's I deliberately sent this man to sell it" Hearing that the king said "How, pray, have you obtained these ornaments of Padmāvatī's?' The ascetic replied "Your majesty, while I was staying here, on the night of the fourteenth day of the dark half of the month a girl endowed with youth and beauty, dressed as a dākinī and adorned with all sorts of jewelry, after making a meal of the dead son of the king and having put down her ornaments in the cemetery, was carrying liquor in his skull [19] When I saw her eating the king's young son, I made a mark of three strokes on her right thigh with a metal spike and took all her jewelled ornaments So whose are these ornaments? Look on her[20] right thigh for three scratches"

When the king had found out the true state of affairs from the ascetic's words, through anger at his son's death, because he believed that Padmāvatī was a dākinī, he determined to kill her [21] Then the ascetic said to the king 'Sire, your most mighty majesty will not kill a woman Moreover, I know by the insight I have gained through meditation that where the blood and tears of this very wicked woman fall, there in no long time disaster will come So let your majesty be convinced and exile her in the forest" Then the king carried out the ascetic's suggestion The prince and his party then took Padmāvatī and went to their own country Through grief for Padmāvatī the minister of peace and war, Dantāghāta, and his wife died

[18] The reading of HO given in the text shows bad syntax An instr subject for *samānīya* and *pṛṣṭo*, e g *duḥ sādhunā* would improve the sentence without making it perfect V s reading though what is expected is probably his own emendation

[19] I have translated my far from convincing emendation *samādānam* a mixture (of spirituous liquor) *mas take panthānam rabati* carried the road on (her) head i e honored the road is nonsensical It would be tempting to see in *panthānam* an epithet of Kālī but none suggests itself

[20] *kasya* is an indefinite masculine, resumed by the feminine *tasyāḥ* For *avalokayatu deva* see Intro §8

[21] In S and Ś the ascetic's story is brought to the king through an intermediary and the king then consults the ascetic on a fitting punishment for Padmāvatī In K the ascetic summons the king to him to hear the story The king banishes the girl of his own accord S and Ś speak of a band of *yoginīs* (= ḍākinī) of whom P is one K of a single ḍākinī

vada rājan tasya sabhāryasya vadhah[138] kutra bhavişyatı [139] rājā vadatı śrnu re vetāla asamyagvicāranayā tasya sapatnikasya[140] vadho rājanı karnotpale bhavatı nrpatāv ıtı vādını sa vetālah śińśapāvrkşe punar lalāga

ıtı prathamo vetālakathāprabandhah

Story 2

tataḥ punar ānīyamāno vetālaḥ kathām aparām kathayatı

āsīt[1] kālındıkule brahmapuranāmadheyam nagaram tatra 'gnisvāmī nāma brahmanaḥ pratıvasatı tasya mandāravatī[2] nāma kanyā vidyate tām trailokyasundarım avalokya trayo brāhmanakumārās tasyāh pānigrahanacikīrşavo 'gnisvāmınam abhyarthayantı [3] agnisvāmino 'ktam yūyam rupavanto dhanavanto mahākulaprasūtā vikhyātavıryā bhavantaḥ ekā[4] kanyā kasmaı deye 'tı ekeno 'ktam mahyam ıyam[5] dıyatām apareno 'ktam yadı 'yam ekasmaı kanyā dıyate tadā 'parau dvijaputrau jīvanam tyakşyatah [6] tada bhavato vadhabhāgitā bhavet agnisvāmı ca brahmavadhabhayāt kasmaı cid brāhmanāya na dadatı

ıty eva[7] kāle vidhıvaśān mandāravatī[8] paralokam agāt atha[9] tasyām dagdhāyām eko brāhmanas taccitābhasmanā nijadeham vilipya samtāpena jaţāvalkaladhārı deśāntaram gatah aparo brāhmanas *tasyā*[10] *asthīnı gṛhītva nānātırtham jagāma aparo brāhmanas tasyāś* citābhasmanı gṛham kṛtvā[11] tatraı 'va parihṛtasukhas tasthau atha jaţādharo[12] brahmano bhramyan rudraśarmano brāhmanasya gṛham

[138] P *vadham* HO *sabhāryaıadhah* V *vadhāparādhah*
[139] P *bhavatı* V *sambhavatı*
[140] HO *patnika*
[1] P *athāsīt*
[2] HO *mandāıatī* (thus twice, twice as other MSS)
[3] P *abhyarcca* (sic) *vadantı*
[4] HO *eka*
[5] P *ımām*
[6] HO *tyakşatah* P *pratakşyatah*
[7] P *evam*
[8] HO as other MSS
[9] HO om sentence
[10] P *tasyā asthı* HOV *tasyāsthInı*
[11] O *gatıā*
[12] P *jaţādharī*

"Speak, king On whom rests the guilt of his death and his wife's?" The king said "Listen, goblin Because of his lack of careful consideration, the guilt of that man's death and his wife's rests on king Karnotpala "[22] As the king said this, the goblin hung again on the śiṁśapā tree

So ends the first story of the goblin

2 How Three Young Brahmans restored their Beloved to Life[1]

Then, as the goblin was being carried off again, he told another story

On the banks of the Kalindī there was a city called Brahmapura[2] There a brahman named Agnisvāmin[3] dwelt He had a daughter named Mandāravatī[4] Seeing her, the beauty of the three worlds, three brahman youths were desirous of marrying her and asked Agnisvāmin for her hand He said "You are possessed of beauty and wealth, are of good family and noted for manly qualities To which shall I give my only daughter?" One said "Let her be given to me" Another said "If this girl is given to one, the other two young brahmans will die Then you would be guilty of murder" And Agnisvāmin through fear of murdering brahmans gave her to none of the brahmans

At that very time, as fate willed it, Mandāravatī died[5] When she had been burned, one of the brahmans smeared his body with ashes from her funeral-pyre and wearing his hair twisted up and the bark garment of an ascetic because of his grief went to another country The second brahman took her bones and went to various places of pilgrimage (to ensure her happiness in the other world) The other brahman made a dwelling on the ashes of her funeral pyre and abandoning pleasures dwelt always in that place Then the brahman who wore his hair as an ascetic, as he wandered, came to the house of a brahman named

[22] In S Buddhiśarīra is exonerated because he was furthering his master's interests, Vajramukuṭa and Padmāvatī because they were irresponsible because of love, while the king was guilty because of lack of reflection caused by imperfect knowledge of political wisdom and of what was going on in his kingdom K agrees essentially with S

[1] The story is essentially the same as in the other versions

[2] Kālindī is another name for the river Yamunā Ś does not mention the river Brahmapura = Brahma's city, is in S called Brahmasthala (so also in K's MSS, the ed has Brahmasena), and described as a tract given to brahmans (*agrahāra*) In Ś it is called Dharmasthala ruled over by king Guṇādhipa

[3] = Whose lord is Agni In Ś he is called Keśava

[4] = Rich in coral

[5] In S she dies of a fever, in K through the cruelty of fate In Ś she is bitten by a cobra and the opportunity is taken to insert eight verses describing the symptoms of snake-bite and the inauspicious days for such an accident

bhojanārthī gataḥ tato rudraśarmanā[13] brāhmanī nigadītā: brāhmaṇi, brāhmanāya mahātmane 'nnam dehi. tato randhanasamaye brāhmanyā[14] krandan kumāro 'gnau prakṣiptaḥ. tam śiśum mṛtam avalokyā 'nnaṁ vihāya jaṭādharo gantum udyato 'bhavat. tam gacchantam avalokya rudraśarmā[15] siddhimantrena[16] tam putram ajījivat. tam putram darśayitvā 'nena[17] gacchan jaṭādharah samānītah. tato jaṭādharo 'nnam khādītvā pustakam[18] apahṛtya[19] mandāravatīcitāsthānam[20] āgatah. aparo[21] nānātīrthe 'sthi snāpayitvā tatrai 'vā 'vagatah[22] aparaś citārakṣakas tatrai 'vā "ste. atha dvayoh sthānād bhasmāsthinī[23] grhītvā bhasmanā 'sthnā ca[24] mandāravatīm[25] mūrtimayīm[26] krtvā pustakamantrena jaṭādharas tāṁ jīvitavān.[27] tām prāptajīvanām avalokya sarve[28] 'syāh pāṇigrahanacikīrṣavo 'nyonyam kalahāyante[29]

vetālo vadati: vada rājan. asyāḥ[30] patir dharmārthataḥ ko bhavati. maunaparāyano 'pi rājā dharmam vicintya tasya samdehacchedaṁ kartum brūte: śrnu re vetāla. mantravān brāhmanas tasyāḥ pitā bhavati sraṣṭṛtvāt[31] asthisnāpakas tīrthapūto 'syāh putro bhavati paralokasauhṛdyatvāt. citābhasmarakṣakas tasyāh patir bhavaty apekṣakatvāt. nṛpatāv iti vādini vetālah śinśapāvṛkṣe punar lalāga.

iti dvitīyo vetālakathāprabandhah.

Story 3

nṛpo[1] 'pi satvaram gatvā pādapād avatārya[2] tam
skandhe punaḥ samāropya śmaśānam punar āyayau. (1)
nīyamāno[3] mahīpālam kunapaḥ punar abravīt
harṣena: śṛnu rājendra śukasārikayoḥ kathām. (2)

[13] P *rudraśarmaṇo brāhmanī nigadītā brāhmaṇa brāhmaṇāya* V *rudraśarmaṇā uktam brāhmaṇi asmai brāhmaṇāya* HO *asau* before *brāhmaṇāya*

[14] P om

[15] HOV om P *rudrasvāmī.*

[16] HO *siddham°*

[17] P *anena brāhmaṇena*

[18] P *tasya rudrasvāminah p°.* V *samjīvinīp°*

[19] P *avahṛtya*

[20] HO *mandāvatīc°.*

[21] P *aparopi*

[22] PV *"gatah*

[23] P *°sthīni*

[24] P *'sthi ca* HO *asthnā ca*, om *bh°.* V *bhasmanāsnā ca*

[25] HO as other MSS

[26] P *mūrtimatim*

[27] MSS and V *jīvayitavān.*

[28] P *sarvepy asyāh*

[29] P *kalahāyate* HO *kalahāyantām* V *kalahayanti*

[30] PV *tasyāh*

[31] PV *srṣṭatvāt* H *sraṣṭatvāt* O *sraṣṭamtvāt.*

[1] P *nrpena ca satv° śmaśānam ca samāgatah* W corrupt *nrpopi sattaram gatā pādapād avatī[r]ya ca, punah skandhe samāropya kunapam pratyavat*

[2] H *pādāvatārya* O *padāvatārya*

[3] HOV *nīyamānam* P *nayantam ca m°.* W corrupt· *nīyamāno mahīpālo kunapa punahm abravīt, kathayāmi śrnu rājanah śukasādhikayo kathā*

Rudraśarman[6] to ask for food Rudraśarman said to his wife "Wife, give food to the noble brahman" While the cooking was going on, the brahman's son cried, and his wife threw him into the fire When he saw the child killed, the ascetic left the food and started to go away Seeing him going, Rudraśarman with a magic incantation brought the boy to life He showed the boy to the ascetic and brought him back as he was going away Then the ascetic, when he had eaten food, stole the book containing the charm and came to Mandāravatī s funeral-pyre The second man when he had washed the bones at various places of pilgrimage came to that same place The other who was guarding the pyre was on the spot Then the ascetic took the ashes and the bones from the other two and with the ashes and the bones made Mandaravatī in bodily form and by means of the spell from the book brought her to life When they saw her restored to life, all desired to marry her and quarrelled with one another

The goblin said "Speak, king Who is her husband according to what is right?' Although he desired to be silent, the king considered what was right and to resolve the question said "Listen, goblin The brahman who possessed the charm is her father, because he created her The one who washed her bones and was purified at places of pilgrimage is her son, because of his devotion to her when she was in the other world The one who guarded the pyre and ashes is her husband, because he waited for her"[7] As the king said this, the goblin hung again on the śiṁśapā tree

So ends the second story of the goblin

3 How the Two Wise Birds debated on the Sins of Men and of Women[1]

1 The king went quickly and when he had fetched him down from the tree, he put him again on his shoulder and went again toward the cemetery

2 As he was being carried along, the corpse again said joyfully to the king "Hear, lord of kings, the story of the parrot and the myna"

[6] = Whose joy is Rudra The name is also in K No name is given in the other versions

[7] In S the third is her husband because he lay in the cemetery embracing her and acting like a husband K says only that he who lay on her ashes is her husband S has a slightly different account Instead of one of them going on pilgrimage with her bones he died on the funeral pyre and was brought to life with her He is her brother in the solution for he was born, as it were, with her

[1] In the other versions except K, the introduction leading up to the myna s story is shorter, though essentially the same K and our version agree fairly well in the length and details of the introduction perhaps following the same source

asti bhāgīrathīparisare[4] sakalamahīmaṇḍalālaṃkārabhūtaṃ pāṭaliputranāma nagaram tatra sakalagunasampanno vikramakeśarī rājā babhūva parakramakeśarī nāma tasya putro 'bhavat sa tu sakalakalāsampanno vidvān dhārmiko rājalakṣaṇakṣamo yuvarājaḥ tasya yuvarājasya sarvaśāstrapāradarśī bhūtabhavişyadvartamānakālatritayābhijño[5] vidagdhābhidhānaḥ pañjarasthaḥ krīdāśukas tasthau ekadā sa ca parākramakeśarī śayanāgāre rahasi viśrambhakathākeliparihāsasamaye[6] śukam papraccha bhoḥ śuka, vidagdhasutas[7] tvam iti kim jānāsi kā me priyā bhavişyati yayā saha kridānirbharasuratasambhogasukhena divasān neşyāmi śrutvā[8] śukeno 'ktam yuvaraja, magadhādhipateś[9] candrāvalokasya rājñaḥ sutā candraprabhānāmni dharmapatnī[10] te bhavişyati tayā rūpayauvanasampannayā saha sakalamanorathasuratasambhogasukham anubhūya janma saphalam[11] karişyati bhavān kim tu tasyāś[12] candraprabhāyāḥ kridāparā saudharmikānāmnī[13] sakalagunasampannā sārikai 'kā vidyate sā 'pi tathai 'va yuvatī madhuravakyabhāşini[14] ata eva nigadyate anurupasamyogarasikena viśvasrjā tatha racitam,[15] yathā sa tatha sārika[16] ity uktva virarāma

atha kiyatā kalena daivaghaṭanayā magadheśvaraḥ[17] parākramakeśarine candraprabhām vivahena prādat yuvarājas tām svadeśe[18] samānīya pituḥ samādeśād anudinam rajacarcam vidhāya ratrau priyatamayā candraprabhayā samam[19] suratasambhogena kalam nayann avatişthate yuvarajasya krīdaśuko yatra śayanāgare suvarnapañjarastho 'pi vidyate tatrai 'va suvarnamayi sarikā vidagdha candraprabhayā rakşita

ekada yuvarajaś candraprabhayā saha suratasambhogam bhuktvā[20] ' yāsena dampati nidram gatau etasmin samaye śukena sarika prokta

[4] P °*rathitīre*
[5] HO °*bhavişyati vart*°
[6] P °*helīpari*° HO °*hāsasame*
[7] HO °*suta tv*° V *vidagdhas tv*°
[8] P *tat śrutva*
[9] P °*pati*
[10] O om
[11] O *sakalam* W *sakalyam*
[12] P om
[13] P °*kanamnī* V *saudharmikān*°
[14] P *madhuravāg yuvati* V *y*° *madhu ratalyā ca*
[15] O *om t*° *r*° P *vitracitam*
[16] HO *śār*°
[17] HO *māgadh*° P *tām candrapra bhām mag*° *para*° *vivahena e*°
[18] P *svadeśam anīya*
[19] HO om through *yuvarājaś candraprabhayā* 4 lines down
[20] H *bhukta* P *bhaktvā* V *calāra, with ca after āyāsena*

priye sārike, bhajasva mam[21] śrutvā[22] sārikā śukam abhyadhavata[23] are puruṣaḥ kṛtaghnaḥ[24] kaṭhinahṛdayāḥ sarvathā puruṣasamāgamo na me rocate[25] katham evam vadasi śrutvai 'tac chukaḥ krodhaparo brute papiṣṭhe, katham[26] idam vadasi aham iti jānāmi, striyaḥ kṛtaghnāḥ pāpīyasyaḥ, sarvatha strīnam saṅgo na vidhiḥ[27] ity anyonyavirodhe[28] yuvarājo jajāgāra[29] śukam pṛcchati śuka, kim brūṣe śukaḥ svakīyavacanam sārikāvacanam ca kathitavān yuvarāja, bhavān asya vacanasya saṃśayacchedam karotu tada[30] parākramakeśarī praha[31] sārike, tvam brūhi kena kṛtaghnāḥ puruṣaḥ sārika[32] saviśeṣam kathayati śṛnu, yuvaraja, yena kṛtaghnāḥ puruṣaḥ

a The Myna's Story

madhyadeśe[33] madayantī nama[34] nagarī samāsit tasyām[35] mahadhanasampannaḥ sakalavaṇijam mukhyatamo gandhadatto nāma vaṇik prativasati tasya putro dhanadatto 'bhūt sarvasvam[36] pitur dyūtena naṣṭam kṛtva deśantaram akarot tatah sa dhanadatta itas tataḥ paribhramaṇś[37] candanapuranivasino dayayuktasya hiranyaguptasya gṛham āgataḥ tam tathāvidham avalokya sa tam[38] papraccha ko bhavan kimartham atra ''gato[39] 'si pṛṣṭo vṛttantam akhilam evā 'yam[40] abravit tac chrutva tena 'putrena hiranyaguptena ratnāvati nāma kanyā tasmai[41] vivāhena dattā tatra tayā samam[42] asau dhana-

[21] P *m° bh°*
[22] P *etat śrutvā*
[23] W *abhyadhātuh* V *abhyabhaṣata*
[24] P om
[25] O *rocyante* P *sarva na me rocante*
[26] O *kathakam*
[27] P *vidheya* V *vidheyah*
[28] P *°virade*
[29] V *sambudhya*
[30] P *tatah*
[31] P *sārikām p°*
[32] PV *śār°*
[33] W for sentence *asti mahimaṇḍale tilakavartti nāma nagarī*
[34] P om
[35] W for sentence *tatrānekadhanakoṣasampanna anudato nama vanika prativasati* Further on the name is *arthadatta*
[36] P *sa dhanadattah pit° sarv°*
[37] HOP *°bhraman* V *prabhraman*
[38] P om
[39] P for *atragato rātrā agato*
[40] P *'yam* after *pṛṣṭo*
[41] P om
[42] P *saha*

datto vividhasukham anubhavans tiṣṭhati atha kiyati kāle gate śvaśuram abravīt tāta, ājñāpaya svadeśam gacchāmi śrutvai[43] 'tat sa hiranyagupto harṣena vividharatnāni dāsīdvayam dattvā duhitaram prasthāpayām asa sa dyūtavinaṣṭasarvasvo ratnāvatyā sālamkārayā svadesam gacchan gahanātavim pravive'śa tatra kūpam ekam āsādya tām pativratām nihatya sarvālamkāram ādāya sa pāpiṣṭho 'bhilaṣitasvadeśam[44] jagāma tato ratnāvatī paramāyuvaśāt katham api jivitavatī sakhyau[45] mṛtavatyau anantaram vidhivaśad bahavo 'dhvanināś trṣnārttah kūpasamīpam āgatya tām ālokya vismitāh papracchuh prṣṭā brūte pitaro dharmaśilāh, asminn aranye caurena mamā "bharanam grhitvā mām api nihatya gatam [46] tadbhayān me patih kutra gata iti na jñāyate tasmān mām candanapuram prāpaya te 'pi[47] sarve candanapuram vyavasāyārtham[48] gacchanti etenā 'dhikasnehena sā tatra nitā sa[49] hiranyaguptas tathāvidhām duhitaram avalokya vismito 'bravit putri, kim etat prṣṭā sā[50] sādhvi caurasya doṣam nigaditavatī, na tu pāpātmakasya bhartuh tatah pitā ye ratnāvatīm ānitavantas tān sarvān aśeṣatāmbūlavastrāni dattvā preṣayām āsa ratnāvati ca[51] patim dhyatva bhṛśam avatiṣṭhate sma

atha kiyatā kālena dhanadatto 'paradhanāpaharanaśilaḥ punar ājagāma tam āyātam alokya[52] hiranyagupto hrṣto babhūva ity eva kāle ratnāvatim ālokya[53] krtadoṣo 'yam pāpiṣṭho mahān trasto 'bhūt ratnāvatī brūte prāneśvara, tvam[54] aśanko bhava mayā prāptajIvanayā pituh sthāne bhavato bhartuh[55] kaścid doṣo nā 'bhihitah kim tu caurasya pathikair aham anitā tvām eva dhyāyantī tiṣṭhāmi punyena mayā[56] punar bhavān prāptah tac chrutvā harṣitas tatra ratnāvatyā saha nānāsukham anubhavans tiṣṭhati athai 'kadā ratiśramena nidrām[57] gatayā ratnāvatyāh sarvābharanam ādāya punar dyūtalubdho 'yam pāpiṣṭhah[58] palāyitah tatah sā ratnāvatī dhanadattādhīnajivanā hā prāneśvare 'ti krtvā jivanam tatyāja puruṣakathā mayā kathitā

[43] HO for *śrutvai* *dyu°* 2 lines down *tatsnehato nānāratnasametadāsīdvayam samhatim* (O °*ti*) *dattvā* V as HO with *tadā liṣṭo* for *tatsnehato* and *prāpya* for *dattvā* P *dyūtavinaṣṭah sarvasvo* W is quite different but has the same general sense

[44] P om *sva*

[45] P *tasyāh s°*

[46] HO *gatah*

[47] P om

[48] P om

[49] HO *tām tathā duhitaram ālokya*, for *sa vismito* V as HO, with *tathā tām*

[50] P om

[51] P om

[52] P *avalokya*

[53] P *avalokya*

[54] P for *t° a°*, *mā kātaro*

[55] P om

[56] P *mahatā*

[57] HO *nidrāyām ratnāvatyāh* V *nidrām gatāyām ratnāvatyām tasyāh*

[58] P om

tac chrutvā parākramakeśarī śukam avocat· śuka, tvam apı strī-dūṣanam kathaya pṛṣṭah kathayatı sah [59]

b The Parrot's Story

śrnu deva [60] dakṣınasyām[61] dıśy apūrvaharṣavatī nāma nagarī tasyām dharmabalo nāma rājā babhūva tasya rajñah prıyatamo vasudatto vanıg[62] abhūt. vasudattasya trailokyamohını tanayā vasumatī nāmā 'bhavat [63] vasudattas tām kanyām tāmralıptıkānāmanagarıśvarāyā[64] samudradattāya[65] vıvāhena dattavan tām vıvāhayıtvā samudradattah svadeśam agamat sā kanyā pıtrgṛhe[66] sthıtā athe 'yam eva[67] kanyā tannagaravāsınam dvıjaputram atımanoharam avalokya prıyasakhīm prasthāpya samānīya[68] māsābhyantare tena samam aśeṣasukham anubhavantı[69] tıṣṭhatı atha kıyatā kālena nıjapatır asyāḥ samudradattah samāyātah vasudattas tasyā "tıthyam vıdhāya rātrau dıvyamandıre śayıtum[70] jāmataram ādıdesa vasumatī ca tatraı 'va[71] prasthāpıtā

tasyam eva ratrau caurena manası[72] cıntıtam. ratıkrıdaśramenā 'yam samudradattaḥ sabhāryo nıdrām[73] yāsyatı tadā 'ham eva sarvasvam sukhena neṣyāmı ıty ālocya tatra gatvā sıddhım[74] dattvā pradıpacchāyāyam sthıtah sa[75] samudradattah śramena kım cın na bubodha sā dvıjakumāram smṛtvā 'sukhını[76] bhutvā tasthau tato nıdrāgatasamudradattam[77] a'valokya kamavıhvala sā kopād gantum upacakrame ıty eva kale bhayad[78] dutyā dvıjakumārāgamanam[79] vasumatyām abhıhıtam sā 'pı brūte dūtı, tvam mamā 'lamkārabhūṣıtā 'tra tıṣṭha yāvad aham dvıjakumāram[80] sambhāṣya samagacchāmı [81]

[59] P om V *śukah kathayatı*
[60] P *d° ś°*
[61] W for this and next sentence *astı mahīmaṇḍale dharmābhidhānanarapater apurvaharṣavatī nāma nagarī*
[62] HO *vaṇıka* W *vaṇıkah* PV *nāmāmātyo*
[63] PV *namnī abhavat*
[64] P *tāmalıptıkānām°* W *tāmālıptıkā*
[65] P om
[66] HOV *°gehe*
[67] P om
[68] P *samānīyamānena*, om *mās°*
[69] HO *°ıatī*
[70] O *tena ś°*
[71] P om *tatraıva*
[72] P *°setı*
[73] P *nırbhayam yadā n°*
[74] W *sıddhı* V *sandhım*
[75] PV om
[76] P *'sukhınīva*, om *bh°*
[77] P *nıdrām gatam samudr°*
[78] P *tayā* over *bh°*
[79] HO *°māragam°*
[80] HO om *dvıja*
[81] P *samāgamışyāmı*

dūtyā tathā[82] kṛte vasumatī samketasthānam jagāma vidhivaśāc cauro 'yam iti kṛtvī sa dvijakumārah dvārikena[83] mahākāndahatah katham api samketasthānam gatvā patitah vasumatī dvijakumaram tathāvidham avalokya tasya mukhe mukham dattvā vilapantī tasthau ity eva kāle dvijamukhe vidhivaśāt[84] tasyā nāsikā pravistī ato[85] 'caitanyān marnasamaye dantāghātena tasyā[86] nāsikām cicccheda[87] tato gatanāsikā vasumatī vicintya mṛtam tam vihāya patyuh śayyām āgatya dūtyām vṛttāntam abhihitavatī dūtī[88] vadati vasumati, *nirbuddhir mā bhava madvacanam ācara pituh sthānam*[89] gatvā samudradattasya doṣam ākhyāpaya tadā[90] vasumati sakhīsametā krandantī[91] pitṛsamīpam gatvā bhartur mithyāpavādam abhihitavatī

cauraś[92] ca vasumatyāh samudradattasya ca caritam dṛṣtvā śrutvā[93] ca gatavān vasudattas tām kanyām vinasām[94] vilapantīm avalokyo[95] 'vaca putri, kim etat iti pṛṣṭā lajjayā kim cin na vadati tadai 'ṣā pāpiṣṭhā sphuṭabhāṣinī sakhī brūte prabho, bhavato duhitā parihāsaparāyanasya samudradattasya[96] lajjayā kim cid uttaram na dattavatī etāvatā 'parādhenā 'syā nāsikām cicccheda rahasyam etac chrutvā vasudattah kopād rājānam jñāpayām āsa tato 'tikruddhena rājñā samudradattasya śiraś chettum ajña vihitā

etavati samaye dayāluś[97] cauraḥ sarvavṛttantadarśi dandavat pranamya ācarya vadati deva, nā 'yam vadhyah rājā "ha katham na vadhyah[98] tadā 'sya prānarakṣartham ātmanaś[99] cauryam upadarśya sarvavṛttāntam rājñe nivedayām āsa tadā 'vagatatattvo[100] rajā vasudattam priyatamam abhyadhāt sakhe, bhavato duhitā 'tīvakāryakārinī tasmād iyam nirvasyatām iti vasumatim nirvasya dūtyaś co 'citaphalam dattva cauram nagaramandalam[101] kṛtvā samudradatto[102] bahutaram ratnam dattvā svadeśaya prasthāpitah deva, mayā stridūṣanam evam kathitam[103]

sa parākramakeśarī tayoḥ kalahanirnayakṣama iva "sit

[82] P om
[83] P *puradvār°*
[84] P om
[85] P *tato*
[86] PV om
[87] P *iyam c°*
[88] P *tat śrutvā d°*
[89] P *samīpam*
[90] P for *tada tadvacanam ākarnya*
[91] P *°ati*
[92] HO repeat *vasumatyāś* after *sam°* om *ca* P *caur° sam° vas° ca* V *sam° dutyāś ca*
[93] V *duṣayitvā*
[94] P *nasikāhinām*
[95] HV *ālokyo*
[96] O om
[97] P om
[98] HO *vadhya* P *vadhyo 'yam*
[99] HO *ātmānam c°* V *ātmānam cauram*
[100] HO *'vatatatattvo* om *rāja*
[101] PIV *nagararakṣakam* P[2] as text
[102] P *samudradattam bahutararatna prasādasahitam svadeśam prasthāpayam āsa* V *samudradatto bahutararatna danena prasāditah svadeśāya prastha pitaś ca*
[103] P *bhanitam* om *evam* V *eva* for *evam*

between had done as she said, Vasumati went to the rendezvous As fate willed it, the doorkeeper thought 'This is a thief," and struck the young brahman with a great staff He barely managed to come to the rendezvous and fell there Vasumatī when she saw the young brahman in such a state put her mouth to his mouth and lay there weeping At that moment by fate her nose got into the brahman's mouth, and unconsciously at the moment of death he cut off her nose with a bite of his teeth Then with her nose gone Vasumatī, pondering what to do, left the corpse and came to her husband's bed and told the go-between what had happened The go-between said "Vasumatī, do not be stupid Do what I say Go to your father and tell him that the crime was Samudradatta's" With her friend she went to her father in tears and made the false accusation against her husband

The thief, having seen and heard the adventures of Vasumatī and Samudradatta, went there also Vasudatta, when he had seen his daughter without a nose and in tears, said "Daughter, what is the meaning of this?' When she was asked this, in embarrassment she said nothing Then that wicked friend, speaking up, said "Master, Samudradatta made fun of her, and she was too modest to reply to him, for this crime he has cut off her nose" When he had heard that secret information, Vasudatta angrily informed the king Then the king in great anger gave orders to cut off Samudradatta's head

At that time the thief taking pity on him, since he had seen the whole affair, lying prone in prostration said "Your majesty, this man must not be killed" The king said "Why must he not be killed?" Then to save that man's life he confessed his own thievery and informed the king of the whole affair When the king had learned the truth, he said to his dear friend Vasudatta "Friend, your daughter is a great evil doer Therefore let her be banished" When he had banished Vasumatī and given the go-between her just reward and made the thief the magistrate in charge of the city, he sent Samudradatta to his own country after giving him a very excellent jewel[21] Your majesty, I have told of the sins of women

[21] Parākramabeśaṇa seemed to be unable to decide their quarrel

śrutvaı 'tat pratīhāro[14] rājānam vijñāpya dauvārikena nīyamānam[15] tam[16] ālokya rājā papraccha: ko[17] bhavān kımartham ihā "gatya mılıtaḥ ıtı pṛṣṭo brūte: deva, vīravaranāmā[18] kṣatrıyo 'ham sevākāṅkṣī[19] samāgatya tıṣṭhāmı rājā vadatı: kım jıvanam kartavyam tad vada vīravareno 'ktam· pratyaham suvarnaśatapañcatrayam[20] dadātu deva rājā 'bravīt: aho, atrā[21] 'nekagunavantaḥ[22] santı keṣām apy etāvaj jīvanam na vidyate tac chrutvā vīravaro nṛpatım abhınandya[23] calıtaḥ tataḥ sāmdhıvigrahıkeno 'ktam: deva, etena kātaro[24] na syād yad dıvasakatıpayam yāvad[25] etāvaj jıvanam dattvā vīravarasya bhājanatā parīkṣyatām[26] dhanam apı vınaṣṭam na[27] bhavıṣyatı tato rājñā[28] punar ānīya tasmaı sthānam[29] yathābhılaṣıtavartanam[30] dattvā prasthāpıto 'yam vīravaro vartanadhanasyā 'rdham[31] brāhmanebhyo dattvā 'bandhupaṅgujanebhyo[32] dattvā caturthānśenā "tmānam vardhayatı. evam[33] rājasevām[34] kurvann āste

athaı 'kada dakṣınasyām dıśı rātrāv ekā strī karunasvarena roditı tac chrutvā rājā vadatı· dauvārıkas tıṣṭhatı[35] vīravareno 'ktam· deva,[36] aham asmı nṛpeno 'ktam· vīravara, kā roditı[37] tām nıścitya mām jñāpaya tato 'yam[38] gataḥ rājā ca tasya vartanatattvam eva[39] jñātum anupalakṣıto jagāma vīravaras tatra[40] gatvā rudatīm ālokyā 'bravīt· mātar bhagavatı,[41] kımartham ekākınī[42] rodışı sā[43] tu yatnena pṛṣṭā brūte· vatsa, aham śudrakasya lakṣmıh sa mahātmā prātahkāle nāśam gamışyatı[44] tad aham ıdānīm kutra sthāsyāmī 'tı rodımı tac chrutvā vīravareno 'ktam· mātar, bhavatı yathā cırasthāyınī rājā ca cırajıvı bhavatı tadupāyam vadatu bhavatī aham tāvat karomı cırajıvı bhavatı tadupāyam vadatu bhavatī aham tāvat karomı ca lakṣmīr[45] brūte vatsa, tad duṣkaram karma kaḥ[46] karışyatı vīra-

[14] PV *pratıhārı*
[15] P °*kenānıy*°
[16] O om through *jīvanam*, 2 lines below
[17] P *bho*
[18] H[1] °*varo nāma*
[19] P *bhavan s*°
[20] W *suvarṇapañcaśatānı*
[21] HO *'trā*
[22] P *'nekamahāguṇa*°
[23] HOV *abhınındya*
[24] HO *katavato* for *k*° *na* V *mā k*° *bhava dıv*° etc
[25] HOV om
[26] HO *parīkṣatām*
[27] P *na v*°
[28] HO *rājā*
[29] P *sthāne* V om
[30] O °*ṣıtam varī*°
[32] P om *'b*° *d*° V *caturthāṅśam andhapangujanebhyo dattvā avıśıṣṭacaturthāṅśena* etc
[33] O *tato*
[34] HO *rājā sabhā*
[35] PV *tıṣṭhası*
[36] HO *devamahasmı* P *devāham asmı*
[37] HO *rodatı*
[38] P for *'yaṁ tat śrutvā*
[39] MSS and V *avajñātum for eva jñ*°
[40] O om
[41] HOV *bhavatı*
[42] P *rātrāv e*°
[43] HO om *sā tu*
[44] PV *gamışyālı* H *gamışyası* O *gamışyāmı*
[45] MSS and V *lakṣmī*
[46] P om

When the doorkeeper having heard that had informed the king and brought him in, the king looked at him and asked[4] "Who are you? Why have you come here and appeared before me?' He replied "Your majesty, I am a warrior named Viravara[5] I have come since I desire to serve you" The king said "What salary must I give you? Tell me" Viravara said "Let your majesty give me daily fifteen hundred gold pieces"[6] The king said "Oh, here there are men who possess many good qualities None of them gets so great a salary" Hearing that Viravara saluted the king and departed Then the minister of peace and war said "Let your majesty not shrink from testing Viravara's merit by giving him that much pay for a few days The money too will not be wasted" Then the king brought him back and after giving him an office with as much salary as he demanded dismissed him Viravara gave half of the wealth of his salary to the brahmans, gave a quarter to orphans and cripples, and with a quarter supported himself So he continually did service to the king

Once at night towards the south a woman wept with a mournful voice Hearing it the king said "Is the doorkeeper there?" Viravara replied "Your majesty, I am here" The king said "Viravara, who is the woman who is crying? Find out who she is and inform me" Then he went to find out And the king also went unseen to learn the real truth about his behavior Viravara went to the place and when he saw the woman who was crying he said "Respected mother, why are you alone and weeping?' Being pressingly questioned she answered "Son, I am Śūdraka's royal fortune[8] That great-souled man will die at dawn So I am weeping, thinking 'In whom shall I reside now?'" Hearing that Viravara said "Mother, tell me the means whereby you may last long and the king may live long I shall do just as you say" The king's fortune answered 'Son, this is a hard matter, who can do

[4] In the text this sentence has careless syntax The nom *pratihāro* is repeated by the correct instr *dauvārikena*

[5] = Best of heroes In S he is called a Brahman from Mālava and his wife is named Dharmavatī His son Sattvavara (the MSS of K vary between Śaktidhara and Śaktivara) his daughter Viravatī.

[6] The compound *suvarṇaśatapañca trayam* = five triads of hundreds of gold pieces In S the sum asked is 500 *dīnāras* in Ś a thousand gold pieces in K 500 *rūpakas* For *daśaśatasuvarṇa dāna* see Intro §8

[8] Lakṣmī the personified good fortune of a king is replaced in S by the Earth goddess who laments because such an excellent lord of the earth is going to die

atha vetālo[104] rājanam papraccha rājan,[105] bruhi strīpuruṣayor madhye kim puruṣaḥ kṛtaghnāh, kim striyaḥ kṛtaghnāḥ śrutva[106] rājo 'vāca śṛnu re vetāla laghucittaḥ striyah sakalapapanam bhājanam iti kṛtva viśvasṛjā nirmitaḥ puruṣeṣu kaś cit krūras[107] tiṣṭhati striyaḥ svabhāvatah krurāḥ[108] pāpakārinyo bhavanti

iti[109] rajñā parichinnam kṛtvā samśayam uttamam
maunabhaṅgam vidhayā 'sya jagāma sa punar drumam (3)

iti[110] jambhaladattaviracitas tṛtiyo vetalakathāprabandhaḥ

Story 4

tato[1] rājā samalokya skandham śunyam parāsunā[2]
paścād vṛkṣatalam gatvā śavam skandhe cakāra ha[3] (1)
tathai[4] 'va śavam ādāya śmaśanam gantum udyataḥ[5]
skandhārudhaḥ sa vetālo rājānam punar abravit (2)
avadhanam[6] vidhehi tvam rājan sattvaparayana
vicitrām vividhām ramyām katham kathayato mama (3)

asmin mahīmandale sakalarājalakṣanopeto rājā sārvabhaumaḥ śūdrako nāma samasīt ekadā 'matyaganaparivṛtasya[7] parisadam[8] avasthitasya rājñaḥ puradvāri deśāntarād āgata eko[9] rājaputraḥ putrabhīryāsameto[10] vartanārthī dūrād eva dakṣināpathasakaśat[11] samāgatya dauvārikam[12] abravīt[13] bho dauvārika, mam avehi rajaputro 'ham putrabhāryāsahāyaḥ śūdrakamahārājasya yaśaḥ śrutvā vartanārthī samāgatya tiṣṭhāmi mama vṛttāntam rajani vijnāpaya

[104] HO *vetālam rajā*
[105] P *vada rājan*
[106] P *śrutvaitad rājā vadati*
[107] H *krūrās tiṣṭhanti* O as H, with *kruḍās*
[108] O *krūḍāh*
[109] MSS and V *ca* for *sa* W corrupt *evam rājñā paricchinna eva śasayah sa maunabhaṅga vidhāya punahvatrama yayau*
[110] HO *iti śrījambhaladattaviracitaka thāpāṭhe tṛtīyo vetālah*
[1] W for verse *tato rājā śūnya kṣan dhaumavalokya parāśrand*
[2] MSS and V *parāśunā*
[3] HOV *ca* for *ha*
[4] W for verse *tathaiva saram ādāyah, śmaśānam gantu prayayau kṣatrāraṭho mṛtakah purvvarad rājānam abravīt*
[5] PV *udyatah*
[6] W for verse *avadhā vidhihi kathā kathayato mama* W has altogether two verses, to be read thus
tato rājā śūn jam skandham avalokya parāsunā
tathai 'va śavam ādāya śmaśānam gantum prayayau (1)
skandhārudhah [sa] mṛtakah pūrvavad rājānam abravīt (one syllable too long)
avadhā [nam] vidhehi [tvam] kathām kathayato mama (2)
[7] P *'mātyasatapari°*
[8] HO *pārisadam*
[9] HO *eka*
[10] HO *saputr°*
[11] P *dakṣinapath°* HO *dakṣināpa thah sakāśāt* W has both *dakṣina* and *dakṣinā*
[12] MSS and V *draudr°* always W *pratihāra* always
[13] P *anāīt*

Then the goblin asked the king "King, speak Of females and males are males more ungrateful or are females more ungrateful?' Hearing that the king said "Listen, goblin The creator of all has made females fickle, with the idea that they should be a vessel of all evils Among males now and then one is cruel Females are by their nature cruel and evil-doers'[22]

3 So he constructed a weighty problem, which the king thus solved, and so, having caused him to break his silence, he went again to the tree

So ends the third story of the goblin,
written by Jambhaladatta

4 How Viravara saved his Lord's Life[1]

1 Then the king seeing that the corpse was not on his shoulder went back to the foot of the tree and put the body on his shoulder

2 In just the same way as before he set out with the body to go to to the cemetery The goblin mounted on his shoulder again spoke to the king

3 "Pay attention, oh king who art wholly given to virtue, as I tell an entertaining, varied, delightful tale"

In this world there was a king named Śūdraka,[2] endowed with all the marks of a king and ruler of all the world One day when the king surrounded by his company of ministers had entered the assembly, a rajput who had come from a foreign country with his wife and children, having come from the distant south country to seek occupation, said to the doorkeeper at the gate "Doorkeeper, attend to me I, a rajput, with my wife and children, stand here, having come to seek occupation, since I have heard of the glory of the great king Śūdraka Inform the king of what I say"

[22] In the other versions the solution is the same in essence At the end of the story, however S says that the Lords regained their original forms of Gandharva and Apsaras respectively In S they return to their forms of Vidyādharas

[1] The other versions have essentially the same story S and S have somewhat longer accounts of the debate within Viravara's family at the time of the boy's sacrifice of himself On the motif of self-decapitation in the worship of a god see J Ph Vogel's illustrated article 'The Head-offering to the Goddess in Pallava Sculpture' in *Bull of the School of Oriental Studies Univ of London* vol 6 (1931) pp 529 543 The motif reappears again in story 8

[2] In S his city is Śobhāvatī In S he is called Śūdrakadeva of the city of Vardhamāna

reno[47] 'ktam mayā 'śakyam apı kartavyam ıtı vadatu bhavatī lakṣmır[48] brūte dvatrınśallakṣanopetam putram[49] samānıya tanmātabhagınyau[50] taccaranau dadhāte[51] svecchaya svayam apı svecchayā[52] pıta kātyāyanyaı balım dadātı tada[53] rājñah śobhanam bhavatı keśākarṣanaśıraśchedam[54] yadı putraḥ svīkarotı tadaı 'va na 'nyathā ıtı nıgadya 'ntarhıta[55] babhūva rājā sarvam śrutvā tadanusaranam[56] karotı

vīravaraś ca[57] sahasa svagṛham gatva patnyām putre duhıtarı ca sarvam akathayat prābodhayac[58] ca tac chrutvā patnı[59] vadatı yad[60] etad duṣkaram karma na kartavyam[61] tadā paraloke nıstaraḥ[62] katham bhavıṣyatı tat putraḥ śaktıvaro brūte tāta, dhanyo 'ham yanmarane[63] rāja cırajıvı rājyasya[64] nıstaro bhavıṣyatı duhıtā cā 'bhınandıtā raja suguptah[65] sarvam śrutva 'nupalakṣıtas tıṣṭhatı

vıravarah saparıvāras tatra gatvā tenaı 'va vidhınā rajno vıpattıkṣayahetave svaputram bhagavatyaı balım dattva tacchokam parıharan rājno 'paradırghāyuṣṭvakamas[66] tena khadgenā[67] "tmanah śiraś cıccheda [68] gurutaraśokena vıravarapatnı duhıta ca rajno[69] dırghāyuṣṭvakāma[70] svaśiraś cıccheda [71] raja sarvam etad[72] avalokya saparıvaravıravarasya[73] sattvıkatvam[74] adhıgamya svaśiraś[75] chettum upacakrame etāvatı samaya ākaśavānī babhuva rajan, tvam ātmabalım na dāsyası tava kātyayanı prasannā 'bhavat rāja vadatı matar, yady etat syat tadā vıravarah saparıvāro jīvatu vıravare saparıvāre jıvite[76] rāja 'nupalakṣıtah sahasā svagṛham āgatah

praptajıvano vıravarah patnım putram duhıtaram svagrham samsthapya nṛpadvaram āgatah tam ayatam alokya[77] rajā vadatı vıravara,[78] kutra[79] gatva sthıtam bhavata ka roditı ıtı rahasyam kathaya ıtı pṛṣṭo brute deva, ekā strı duḥkhınī roditı tam nıhsaryā ' gato 'smı

[47] P *aneno*
[48] MSS and V *lakṣmī*
[49] P *sıap°*
[50] P *°mātṛbh°*
[51] P *sve° d°*
[52] P om
[53] P *tadāsya*
[54] P *putropı yadı k°*
[55] P *lakṣmīr antarh°*, om *babhuva*
[56] P *suguptaṁ tad°*
[57] P om
[58] HO *prab°*
[59] P *talpatnī*
[60] PV *yady*
[61] P *karıṣyatı*
[62] P *paralokanıstārah*
[63] P *°maraṇād*
[64] V *r° ca*
[65] HO *svag°*
[66] P *dırghayuṣṭakāmas* V *dırghāyuṣyakāmas*
[67] H *°genam* O *°genanamā*
[68] O *cheda*
[69] HO om V *nṛpater*
[70] Variants for *°yuṣṭva°* as in note 66
[71] O *cheda*
[72] P *eva tad*
[73] P *saparıvārasya vīravarasya*
[74] HOV *sāttvıkam*
[75] P om *sva*
[76] P *j° satı*
[77] P *avalokya*
[78] P om
[79] HO om

rājño 'ktam vatsa, svagṛham gaccha athā 'paradine rājā sarvāmātyān samānīya vıravarasya saparıvārasya sāttvıkatvam[80] nıgadıtavān tatah[81] sarve vısmıtā babhūvuh tadā vīravaraprasādād rājā[82] sarvabhaumo babhūva vīravarāya bahutarahayahastıdhanajanamanıratnānı dattvā śekharadeśe sa rajā[83] krtah

vada rājan *vīravaraśūdrakayor madhye ko mahān mahāsattvah* [84] rājā vadatı śrnu re vetāla sevakānām ayam eva dharmah, yat prabhukārye *prānāns tyajantı kım tu śūdrako nrpatır mahān*[85] *mahā*sattvah, yad evamvıdhasāhasena[86] sevakam parıvārasahıtam jīvayıtvā rājānam[87] krtavān nrpatāv ıtı vādını *vetālah śınśapāvrkse punar* lalāga

ıtı caturtho vetālakathāprabandhah

Story 5

atha punar ānīyamāno vetālah kathām aparām kathayatı:

deva, campāvatı[1] nāma nagarī purā "sıt tatra vişnuśarmā nāma brahmanah pratıvasatı tasya trayah putrā babhūvuh athaı 'kadā tena yajñārtham kūrmam ānetum putrāh prasthāpıtāh gatvā taih kūrmo 'pı prāptah eko brute tvam enam grhāna aham[2] bhojanacañgah[3] katham aham nayışyāmı[4] aparo[5] brūte aham eva[6] nārıcañgah katham aham nayamı apaıo brūte aham śayyācañgah katham ımam nayamı ıty anyonyam kalahāyamanāh punyasenanrpateh sthānam gatvā jñāpayām asuh tato rajā tān samāśvāsya tannırnayam kurvāno bhojanacāngasya randhanārtham sūpakaram ādideśa atha sūpakāre[7] 'nnam nayatı bhojanacañgo vadatı śmaśānasa-

[80] HOV *sattvıkam*
[81] P *tat śrutvā*
[82] P *sa r°*
[83] W *tatah putram dakşınāpathe rājānam śudrakadeıah krtaıān*
[84] P *sattıah*
[85] HO for *m° m°*, *mahanasatvah*
[86] HO *evamvıdhıs°*
[87] HOV *rājā krtah*
[1] P *campakaratī* V *campakāıatī* W calls the brahman *vişnusıāmın* and describes him as *añgavırşayī*
[2] P *om*
[3] P *°cañkah* over *°cañcuh* V *°cañcuh* So throughout
[4] P *neşyāmı*
[5] HOV *sa*
[6] PV *apı*
[7] P *°kāro . ānayatı*

and returned" The king said "Son, go home" Then on the following day the king collected all his ministers and told them of the heroism of Vīravara and his family, and all were astonished Then by the favor of Vīravara the king became the ruler of the whole earth He gave Vīravara very many horses, elephants, treasures, servants, and jewels and made him king in Śekharadeśa [10]

"Speak, king Of Vīravara and Śūdraka which is the greater hero?" The king said. "Listen, goblin This is the only rule for servants, that they lay down their life for their lord But king Śūdraka is the greater hero, since by his prowess he brought to life his servant and his family and made him king" [11] As the king said this, the goblin hung again on the śiṁśapā-tree

So ends the fourth story of the goblin

5 Three Fastidious Young Brahmans[1]

Then as the goblin was again being carried along, he told another story

Your majesty, there was once a city named Campāvatī [2] In it there lived a brahman called Viṣṇuśarman [3] He had three sons Once upon a time he sent his sons to get a turtle for sacrifice They went and obtained a turtle One of them said "You pick it up I am fastidious about food How can I carry it?" Another said. "I am fastidious about women How can I carry it?" The third said· "I am fastidious about beds How can I carry it?" As they quarrelled thus among themselves, they came to king Punyasena[4] and informed him of the matter When he had calmed them, the king to decide the affair ordered a cook to cook for the one who was fastidious about food Then when the cook brought food, the fastidious man said "This is made of

[10] Loose syntax, supply *rājñā* S adds further that V's son was made ruler of a province The MS W also says that the son was made king

[11] S adds that it is the duty of a wife to follow her husband, and that the son was like his father and mother in character, so that these two were not as brave as the king

[1] In Ś the brahman had four sons, of whom the eldest died, thus giving occasion for seventeen moralizing verses Thereafter with little visible connexion the sacrifice involving a turtle is begun

[2] In Ś called Dharmapura In S it is an *agrahāra*, called Ṛkṣaghaṭa, in the country of Aṅga, where Campāvatī is In K merely the country of Aṅga. W describes the brahman as *aṅgarājaya*

[3] = Whose joy is Viṣṇu In W and S he is Yajñasarman In Ś he is called Govinda, and his four sons are Haridatta (who died), Somadatta, Yajñadatta, and Brahmadatta

[4] = Army of virtue In S Prasenajit, in Ś Dharmadhvaja In S he lives in the city of Viṭaṅkapura

mīpasthalasya[8] dhānyasye 'dam mayā[9] na bhoktavyam ity utthāya calitah atha nārīcañgasya sthāne nānālamkārabhūṣitā varāñganā prasthāpitā tām āyātām ālokya nārīcañgo vadati eṣā chāgagandhā 'trā "gatya mām[10] kimartham kadarthayati nāsām[11] dhrtvā katham api tasthau śayyācañgo divyaśayyāyām suptvā[12] prātar vadati durgatāyām śayyāyām keśasahitāyām suptvā mama gātram raktavarnam jātam

athā 'paradine[13] rājā sūpakāram ādideśa. kā vārttā[14] teno 'ktam, deva, satyam bhojanacañgaḥ[15] tan nīyamānam[16] annam śmaśānabhūmijam iti nindati[17] tatkāvyam[18] śrutvā varāñganām praha varāñganā prṣṭā brūte deva, kumāro mām chāgagandhām nindati rājño 'ktam katham tvayi chāgagandhah iti pṛṣṭā brūte deva, mama[19] mātari mrtāyām matpitā[20] mām chāgadugdhenā 'jīvayat. tasmāt satyam evā 'yam nāricañgaḥ śayyācañgasya pṛṣthe cihnam[21] dṛṣṭvā brūte *satyam ayam śayyācañgah tatas*[22] *tena rājñā traya eva dvijaputrā bhūṣayitvā svadeśam prasthāpitāh*

vada rājan eṣām madhye ko mahān rājā vadati: śrnu re vetāla śayyācañgo[23] mahān nrpatāv iti vādini vetālaḥ śinśapāvṛkṣe punar lalāga

> iti[24] rājñaḥ paricchedam vijñāya jagatīpateḥ
> vyaktavācam agham kṛtvā śinśapām kunapo gataḥ (1)

iti pañcamo vetālakathāprabandhaḥ

[8] V °*sthalajātasya*
[9] P *annam*
[10] P *kim m°*
[11] HO *nāśām*. P *ity uktvā nāsikām*
[12] P *dvity° śāyitah śayyācañgopi dvi yaśayyāyām suptvā*
[13] P *'pare*
[14] P *v° sūpakāra*
[15] P *ayam bh°*
[16] HOV *tat nayamānam* P *yadānīyamānam*
[17] P *kṛtvā n°*
[18] HOV om through *nindati* in next line
[19] P om
[20] P om *mat*
[21] P *keśac°*
[22] P for *tatas tena tad dṛṣṭvā śrutvā ca*
[23] P *eṣām madhye k°*
[24] P om vs For *rājñah*, H *rājñā*, O *vijñā* For *agham*, V *ayam* W has a very corrupt verse *iti cañgaparicchedo tarakarane rājñā bhañgam avagamya maunam bhañjayitvā sa kunapah punar api tatah śinśapātarum agamat*

grain from ground near a cemetery, I will not eat it" Saying this, he got up and left[5] Then a beautiful woman decked with various ornaments was sent to the one who was fastidious about women The fastidious man looked at her when she had come and said "Why does this woman come here smelling like a goat and annoy me?' Holding his nose he stayed there with difficulty The man who was fastidious about beds slept on a divine bed and said in the morning "My body has become red from sleeping on a miserable bed full of hairs"[6]

On the next day the king said to the cook "What news?" He replied "Your majesty, truly he is fastidious about food The food that was brought him he found fault with and said that it was grown in a place near a cemetery" When he had heard of his astuteness, he spoke to the beautiful woman She when questioned said "Your majesty, the young man found fault with me, saying that I smelt like a goat" The king said "Why do you smell like a goat?" She replied "Your majesty, when my mother had died, my father nourished me with goat's milk Therefore in very truth this man is fastidious about women" Seeing the mark on the back of the man who was fastidious about beds, he said "Truly this man is fastidious about beds" Then the king decorated all three brahmans and sent them home[7]

"Speak, king Among them which is the greatest?" The king said "Listen, goblin The one who is fastidious about beds is the greatest"[8] As the king spoke thus, the goblin hung again on the śiṁśapā tree

1 When he had heard the king, the lord of the earth, give this solution, the corpse made it a sin on his part that he had spoken out and went to the śiṁśapā tree

So ends the fifth story of the goblin

[5] In the other versions the food is the king's meal and the specific cause of the brahman's disgust was the reek from burning corpses which had infected the grain

[6] In the other versions a single horse hair was found under seven mattresses

[7] In Ś nothing is said about the fate of the brahmans or about what happened to their father's sacrifice S says that they remained at the king's court and so incurred guilt by obstructing the sacrifice For K see next note Our version forgets the sacrifice

[8] S says that the third man was most fastidious since the mark of the hair was obviously seen and imposition was out of the question, while the other two might have acquired their information from someone else K adds that because the sacrifice was obstructed the father and his wife died The riddle is then a double one Which is guilty of their death and which is most fastidious? The king answers that the one fastidious about beds is most fastidious and the two who were inferior to him were guilty of their parents' death

Story 6

atha[1] punā rājñā "nīyamāno vetalah kathām aparām kathayati·

deva, ujjayinyām[2] nagaryām sudarśananāmo[3] narapatir āsīt tasya rājye[4] harisvāmī nāma brahmanah sakalagunasampannas tasthau tasya somaprabhā nāma kanyā 'bhavat sā[5] rūpayauvanavatī pitaram abravīt tāta, jñānivijñānisurānām[6] madhya[7] ekasmai vivāhena dāsyatha[8] hasan[9] harisvāmī tadvacanam angīkṛtavān tatas tayā mātābhrātror api[10] tadvacanam angikāritam ity eva kāle caturangaseno[11] nāma narapatiḥ sudarśanam jetukāma ājagāma tadā sudarśanaḥ pātrāmātyaiḥ samālocya tasya balavatah pritaye vicakṣanam harisvāminam bahutarasambhāram dattvā prasthāpitavān tataḥ sambhāram prāpya harisvāmino vacanāmṛtena tṛptaś caturangasenah svadeśam agamat tadānim eko dvijakumāro harisvāminam abravit· tāta, somaprabhā kanyā te[12] mama vivāhena dīyatām tadā[13] harisvāmī kanyābhimatam[14] tam[15] abravit tad avagamya dvijaputreno 'ktam: tāta,

[1] P *athaiva punar ānīyam°* HOV *punah r°*.
[2] HO *ujjayanyām*
[3] O *sudarśano nāmo* PV *sudarśano nāma* W calls him *punyasena* (sic)
[4] P om V *rājño*
[5] HOV om
[6] HO *°surāṇām*
[7] MSS and V *madhye*
[8] V *dātavyam*
[9] P *śrutvā h°*
[10] P om *api tad*
[11] P here only *turamgaseno* W so throughout
[12] P *tata kanyā*
[13] P *tato*
[14] HO *kanyām abhihitam*
[15] P om

6 How Somaprabhā was rescued by her Three Suitors

Then as he was being carried along again by the king, the goblin told another story

Your majesty, in the city of Ujjayinī there was a king named Sudarśana[1] In his kingdom there resided a brahman named Harisvāmin,[2] endowed with all good qualities He had a daughter named Somaprabhā[3] She, possessing youth and beauty, said to her father "Father, you must give me in marriage to one of those men who possess knowledge or the skill of an artificer or courage"[4] Smiling, Harisvāmin agreed with what she said Then she made her mother and brother also agree to her resolution At that time a king named Caturaṅgasena came desiring to conquer Sudarśana[5] Sudarśana, after consulting with his counsellors and ministers, gave the wise Harisvāmin great treasure and sent him to win over that powerful king When he had received the treasure Caturaṅgasena was pleased with the ambrosial words of Harisvāmin and went to his own country Then a brahman youth said to Harisvāmin "Father, give me your daughter Somaprabhā in marriage" Then Harisvāmin told him of the girl's resolution Having heard that, the brahman said "Father, I possess great knowledge,'[6]

[1] = Handsome In W and S called Puṇyasena in Ś Mahābala

[2] = Whose lord is Hari In S, but not in K, he is said to be the minister of peace and war In Ś also he is minister but the fact that he is a brahman is not mentioned His name there is Haridāsa

[3] = Splendid as the moon In Ś Mahādevī

[4] The distinction between *jñāna* and *vijñāna* is seen from what follows and is even better seen in S *jñāna*, as opposed to *vijñāna* is theoretical knowledge which in such late Sanskrit as these texts includes pre-eminently astrology and divination In S it is defined as the ability to tell of the past and the future Ś makes the *jñānin* a *gaṇaka* or astrologer and in the solution S says *sadā gaṇakaśilpajñānau paropakāra eva na kim* 'are not astrologers and artificers always subordinate assistants to others' *vijñāna* is applied to technical knowledge, ability to make things as is seen plainly from the passage just quoted, where *takṣan* = *vijñānin*

[5] Caturaṅgasena = having an army made up of (all) four branches, i e foot, horse, chariots, and elephants W calls him Turaṅgasena = having an army of horses, but this seems a mistaken form In S the brahman is sent to conclude a treaty with the king of the Deccan who was invading the kingdom In Ś he goes off to the king of the Deccan for an unspecified purpose

[6] In S the *vijñānin* goes to the father and demonstrates his ability by making a chariot with which he shows him heaven and all the worlds In K. he shows him the worlds without the aid of the flying chariot The *śūra* goes to the brother and the *jñānin* to the mother In Ś also the *vijñānin* goes to the father and brings him back to Ujjayinī by means of a flying chariot The *jñānin* goes to the brother The *śūra* goes to the mother and claims ability to hit the mark with an arrow by ear alone without seeing the mark

aham mahājñānī 'ty ātmano[16] jñānitvam upadarśya harisvāmino jāmātṛtvam upalabhya vivāhasāmagrīm ānetum ājagāma harisvāmī ca[17] rājasthānam gacchann āste

tasminn eva samaye 'sya putram devasvāminam somaprabhāpāṇigrahanam aparadvijakumāro[18] yayāce tadā[19] 'sau bhaginīsamudīritavacanam[20] nijagāda sa tac chrutvā "tmano vijñānitvam upadarśitavān devasvāminah[21] svīkāram āsādya vivāhasāmagrīm ānetum agāt tasminn eva samaye harisvāmino brāhmanyāḥ sthāne 'paro dvijakumārah somaprabhāpāṇigrahanam yayāce tade 'yam[22] duhitur udīritavacanam nigadītavatī tac chrutvā 'yam vadati mātar,[23] aham mahāśura ity ātmanah śūratvam upadarśayām āsa kanyāyā mātuh *svīkāram*[24] *āsādya vivāhasāmagrīm ānetum gatah*[25] *atha harisvāmī* caturaṅgasenasya vṛttāntam sudarśane nṛpatau kathayitvā harṣād rājñah prasādam[26] prāpya svagṛham āgatah

athai 'kadā traya eva dvijaputrāh sasāmagrīkāh somaprabhāpāṇigrahanacikīrṣavo[27] harisvāmino grham āgatya militāh tadānim harisvāmī somaprabhām na paśyati tasya ca patnī tām analokya[28] roditi devasvāminā 'pi sā nā 'valokitā tato[29] harisvāmī saparivāro vilapaṁs tiṣṭhati tadā jñānī vadati harisvāmin, mā kranda tava kanyām dhūmranāmarākṣaso[30] nitvā "ste vindhyāṭavyām[31] tac chrutvā vijñānī vadati ratham aham[32] karisyāmi, yatha[33] vindhyāṭavim avalaṅghya[34] *sahasā yena rathena jitvā tām āneṣyami tada śūro* vadati tāta, rakṣasam jetum[35] aham samarthaḥ iti tathā krtvā rathārūdho rākṣasam vijitya somaprabham jitvā[36] śūro harisvāmino gṛham ajagāma tam āyātam ālokya pāṇigrahanacikīrṣavo 'nyonyam kalahāyante harisvami ca sarvān kṛtopakārān avalokya vismitas tasthau

vada rājan somaprabhā kasya patnī bhavati[37] rājā vadati· śṛnu re vetāla somaprabha śūrasya patnī bhavati[38] nai 'tayoḥ[39] yatah pitur aṅgikārān mātur aṅgikāro garīyān rākṣasajittvāc[40] ca jñānī-

[15] HO *ātmanā* V *ātmanah*
[17] P om
[18] P *aparo dvij°*
[19] P *talo*
[20] P *bhagnīsam°*
[21] P *tato d°*
[22] HOV *tadayam*
[23] HO *mātaram*
[24] P *svīkāravacanam*
[25] HO *gatā*
[26] HO om
[27] P *somaprabhāyāh pāṇi°*
[28] P *nālokya* V *dlocya*
[29] HO om
[30] P *°nāmā rākṣ°* V *dhūstran°* W *tramrākṣ°* (i e *brahmar°*)
[31] P om
[32] P om
[33] P *tathā*
[34] P *abhilaṅghya*
[35] P *a° j°*
[36] PV *vijitvā*
[37] P *bhavisyati*
[38] P om
[39] HO *netayor* P *netarayoh*
[40] V *°jaitvāc*

and when he had given proof of his knowledge and received Harisvāmin's promise that he should be his son in law, he went to bring the necessary accoutrements for the wedding And Harisvamin went to the king

At that very time another brahman youth asked Harisvāmin s son Devasvāmin[1] for Somaprabhā's hand He told him what his sister had said The youth when he heard that, gave proof of his skill as an artificer Having obtained Devasvāmin's consent, he went to get the necessary accoutrements for the wedding At that very time another brahman youth asked Harisvāmin's wife for Somaprabhā's hand Then she told him what her daughter had said Hearing that he said "Mother, I am very courageous" Saying that he gave her proof of his courage When he had obtained the consent of the girl s mother, he went to get the necessary accoutrements for the wedding Then Harisvāmin told king Sudarśana what had happened with Caturangasena and when the king had joyfully given him a reward, he went home

One day all three young brahmans came to Harisvāmin's house with the appointments for a wedding desiring to marry Somaprabhā, and met Then Harisvāmin could not find Somaprabhā And his wife, not seeing her, wept Nor could Devasvāmin find her Then Harisvāmin and his family lamented continually Then the man of knowledge said 'Harisvāmin, do not lament An ogre named Dhūmra[2] has taken your daughter and is in a forest in the Vindhya mountains" Hearing that the artificer said "I shall make a chariot so that having quickly traversed the forest in the Vindhyas I may win her by means of it and bring her here' Then the brave man said "Father, I am able to conquer the ogre' Doing as he said the brave man, mounted on the chariot, overcame the ogre and won Somaprabhā and came to Harisvāmin's house When they saw that he had returned, desiring to marry her they quarrelled with one another And Harisvāmin, since he saw that all had done services, was perplexed

'Speak, king Whose wife is Somaprabhā? The king said "Listen, goblin Somaprabhā is the wife of the brave man, and not of the other two For the mother s consent is weightier than the father's And also because of the fact that he conquered the ogre The man of *knowledge and the artificer were appointed by fate and provided to* further the brave man s deed' When the goblin by the pretext of a

[1] = Whose lord is god In S he is not named

[2] = Smoke-colored In S Dhūmraśikha in K Dhūmrāksa in S unnamed

[3] The first reason given here that the mother s consent is weightier than the father s is not found in the other versions and in S would be impossible since the brother there promised the girl to the brave man

vijñānanau śurasya kāryasiddhaye vidhinā niyojya dattau iti praśnacchalena nrpater maunam[41] ahārya vetālah śinśapāvrkṣe[42] punar lalāga

iti ṣaṣṭho vetālakathāprabandhaḥ

Story 7[1]

nrpaproktam[2] idam śrutvā vetālo vihasan punah
nrpaskandhād[3] drutam gatvā śinśapātarum ālagat (1)

punar[4] ānīyamāno vetālah kathām aparām kathayati:

deva, tāmralipṭikā[5] nāma nagari purā 'sīt tasyām pracandasiṁho[6] nama rajā[7] babhūva tasya rājñah prītibhūmih sattvaśilo[8] nāma kāpālikas[9] tasthau athai 'kadā tena samam rājā mṛgānveṣanāya vanam *pravive'sa aranye bhraman kṣutpipāsārditah śrāntaḥ sa nrpatir āsīt* [10] tadanim ayam sattvaśilo[11] rājñah kṣutpipāsopaśāntaye divyāmalakīphalayugalam dattavān rājā tat phalam khāditvā tṛṣnākṣudvihīnaḥ[12] śānto babhūva tadā 'malakīphaladvayadānena[13] sa kāpālikas tasya prānādhikapriyo babhūva tadā 'nena saha rajā sukhena kālam nayamānas[14] tiṣṭhati anantaram sinhaladvīpeśvaro rājñaḥ pracandasiṁhasya dhairyamaryādāgāmbhīryāni śrutvā kuvalayavatīm tanayām[15] *vivāhena dātum asya sthāne yānapātram dattvā bhadrataramanuṣyam* prasthāpitavan

tadā kuvalayavatisaundaryanirikṣanārtham sattvaśilam ayam rājā[16] pracandasinhah samādideśa tatas tena sinhaladvīpād āgatena saha sattvaśilo gacchann āste etāvati samaye vāyuvegena vahitram jale nimagnam abhavat tataḥ sattvaśilo jale samtaran[17] ratnaśailaśikharam ekam apaśyat tatrasthām pārvatīpratimām pūjayitvā niṣkrāmantīm ekām kanyām trailokyamohanīyākṛtim[18] sakhīsametām avalokya sat-

[41] P *maunabhangam ācarya*
[42] *HO punah s° punar*
[1] In W 8
[2] W om verse
[3] P *punah skandhād*
[4] P *atha p°*
[5] W has name in corrupt form
[6] P *pracandasena* throughout HOV as P here only W *candasīha*
[7] HO *drijo*
[8] PV *satyaśīla* throughout W as HO
[9] W calls him a *kārpaṭika*
[10] P *abhūt*
[11] P *s° nāmah kāpālika*
[12] P *kṣutpipāsasamhīnah*
[13] HO *tadā ām°*
[14] P *nayann āste*
[15] P *kanyām*
[16] P om
[17] HO *santaranaratna°* P om *śaila* V *s° ratnaśikharaśailam*
[18] HO *°mohinīyā°* V *trailokyamohinīm*

riddle had brought an end to the king s silence, he hung again on the śiṁśapā tree

So ends the sixth story of the goblin

7 How King Pracaṇḍasiṁha rewarded Sattvaśīla[1]

1 When the goblin had heard the king s answer, laughing he again left the king s shoulder quickly and hung on the śiṁśapā tree

As the goblin was being carried along again, he told another story

Your majesty, once there was a city called Tāmraliptikā[2] In it there was a king named Pracandasiṁha[3] An ascetic named Sattvaśīla,[4] who was an object of the king's affection, lived there Now one day the king entered the forest with him to hunt deer As he wandered in the wood the king was afflicted with hunger and thirst and became weary Then Sattvaśīla, to appease the king s hunger and thirst, gave him two delicious āmalaka fruits The king when he had eaten that fruit was freed of his thirst and hunger, and felt rested Because of the gift of the two āmalaka fruits the ascetic became dearer to him than life itself The king continually passed the time pleasantly with him

Meanwhile the lord of Ceylon,[5] having heard of king Pracaṇḍasiṁha's courage, propriety, and depth of character, prepared a ship and sent to his land an excellent man to offer the hand of his daughter Kuvalayavatī[6] to the king Then king Pracaṇḍasiṁha ordered Sattvaśīla to inspect Kuvalayavatī s beauty Sattvaśīla went with the man who had come from Ceylon At that time owing to the fury of the wind the ship sank in the sea Sattvaśīla saw in the sea as he traversed it a jewelled mountain peak He saw a maiden who lived there, whose appearance bewitched the three worlds, departing with her companions

[1] The other versions have numerous differences in detail and also different solutions of the riddle These will be given below

[2] In S Tāmraliptī in Ś Mālavatī

[3] = Terrible lion W has *caṇḍasiṁha* for *caṇḍasiṁha* In S Caṇḍasiṁha (so the MSS of K) in Ś Guṇādhipa

[4] = Of virtuous character In S he is a rajput and does not gain the king s favor until in the forest he gives him the fruit and shows him the way In Ś he is a nameless rajput and gains the king s favor as in Ś This is the only version that calls him a *kāpālika* and W has *kārpaṭika* instead

[5] In S Sattvaśīla was sent to Ceylon to make the first overtures for the princess s hand The ship was moored to a flagstaff rising from the sea and when the staff sank Sattvaśīla plunged in after it In Ś he goes merely to the coast (there is no mention of a projected marriage) and apparently finds a temple to Devī on an island in the sea

[6] = Possessing water-lilies She is not named in Ś and the incident is omitted in Ś as explained in the last note

after worshipping Parvatī, and he was smitten with love.[7] At that moment seeing her confidante approaching he spoke his desire. Hearing that she said "Excellent man, wait here. I shall go and inform my mistress of your wish." She went and told her the whole matter. The girl when she had heard Sattvaśīla's wish from her friend's mouth, laughed and ordered her "Friend, go and say to him that he should bathe in my pool that is inside and then come to me." She went and told him "Listen, excellent sir. When you have bathed in my mistress's pool, come." Then he with joy quickly plunged into the pool and rose up from it, and finding that he had come into Pracandasiṁha's pleasure-pool, he stood there pining for her and lamenting. The men of Pracandasiṁha's city seeing Sattvaśīla in this condition informed the king "Your majesty, Sattvaśīla whom you sent to inspect Kuvalayavatī's beauty has come and is weeping on the bank of the pool." When he had heard that, the king was astonished and went to Sattvaśīla. Seeing him he said to him "Friend, what is the meaning of this?" In reply he told him the whole story from the beginning.

When he had seen that, the king with joy embarked with him on a ship and went to that same place. And when he had come and seen her, the king too was smitten with love. She also, seeing Pracandasiṁha, was struck with love.[8] Then she managed in spite of her distress to give her confidante many things with which to show hospitality and sent her off and showed the king hospitality. Afterwards she sent another girl and informed him of her desire. Hearing that the king said "Friend, your mistress shall put herself at my disposal. Go and say that." She went and informed her mistress of Pracandasiṁha's wish. Hearing that she said "Go and say to that king 'I have given myself.' Let the king desire of me as he pleases."[9] At the command of her mistress the attendant went and informed him of her words. Then the king said "Let her come to me." She, Lāvanyavatī,[10] with her attendants came to the king. Seeing that she had come, the king said "Lāvanyavatī, if you have given yourself to me, then I likewise give you to Sattvaśīla who is dearer to me than my life. If you disregard my word, then you will incur great guilt by the sin of taking

[7] In the other versions Sattvaśīla worships first and then the girl approaches and worships. S has an account of the girl's dwelling: she is a Daitya or Asura maiden, daughter of the Asura Hālāhalā who was slain by Viṣṇu.

[8] In S it is not said that he fell in love with her. In S it is definitely said that he did not fall in love. K omits to mention his feelings toward her.

[9] For the construction *mayy ā̀tmānaṁ dattvā yathā tava rocate* see Speyer §81a.

[10] = Charming. She is not named in the other versions and here also the word may be an epithet.

ṣyatı tadā sā[41] kanyā dānabhañgadoṣam apahartum āha tava[42] yā prītıs tām eva kuru tato nrpatınideśāt[43] sā kanyā sattvaśılam anugatā[44] sattvaśılas[45] tayā lāvanyavatyā saha 'śeṣasukham anubhavans tasthau etāvatı samaye[46] rājā[47] sattvaśılam avocat tadāmalakīphaladvayadānena[48] lāvanyavatī prāptā bhavatā, aparam apı punyam bhavato bhavişyatı sattvaśılo vadatı deva,[49] tava prasādād vā kım na mama[50] bhavişyatı atha lāvanyavatī sattvaśılam abravıt· bho svāmın, pracandasınho mahārājaḥ svagrham vıhāyā "ste ayam tāvan mahān doṣaḥ ato 'ham bravīmı. etatsarovare snātvā svadeśam gacchāmah

rājan[51] pracandasınhasattvaśılayor madhye ko mahāsattvaḥ rājā vadatı śṛnu re vetāla rajā[52] pracandasınha eva[53] mahāsattvaḥ yatas tadāmalakīphaladvayam smrtvā kāmapīdito 'pı tām trailokyamohinīm[54] asmaı prādāt nrpatāv ıtı vādını vetālah punaḥ[55] śiṅśapāvṛkṣe lalāga

ıtı[56] vadatı mahīpe maunabhañgam vıhāya
kaṭhınacarıta eṣa prādravad[57] vṛkṣaśākhām
avasad[58] atha saharṣo ghargharāpārabhājı-
drumatalam apı gatvā tam punar bhūpa eṣah (2)
savısmayo[59] bhumıpatır grhıtvā
skandhapradeśe[60] vınıveśya[61] rātrau
yayau parāvṛtya mahābalam tam[62]
sāndrāndhakāre pathı vıkramārkah (3)

ıtı saptamo vetālakathāprabandhaḥ

Story 8[1]

tato[2] *gṛhıtvā kunapam mahıruhāt*
pravṛddhavegena vrajan[3] mahīpatiḥ
sa tam samālokya nṛpam kutūhalāt
kathām vıcıtrām punar eva bhāṣate (1)

atha punar ānīyamāno vetālaḥ praśnāntaram[4] akārṣıt

[41] P *sāpı*
[42] PV *deva t°*
[43] P *°nivedāt* V *°nırdeśat*
[44] O *āgatā* V *āvṛṇot*
[45] P *sa s°*
[46] P *kale*
[47] HO om
[48] HO *tāvāmal°*
[49] P *om*
[50] P om
[51] O *rājanah* P *ıetālo vadatı ıada r°*
[52] P om
[53] P om
[54] PV *ś° p°*
[55] W om verse
[56] O *prātadura* H *prātadṛva* or *°duva* V *prāttadā*
[57] O *apasad* V *avasarad*
[58] W om verse
[59] PV *svaskandhadeśe*
[60] MSS and V *°vişya*
[61] HO *tat*
[62] In W 7
[1] W om verse
[2] HO *ırajen mahīpatı*
[3] P for *p° a°*, *kathām aparām katha-*

back a gift" The girl to avoid the sin of taking back a gift said "Do just what pleases you" Then at the king's command the girl followed Sattvaśila He continually enjoyed perfect pleasure with Lāvanyavatī At that time the king said to Sattvaśila "Because of the gift of those two āmalaka fruits you have obtained Lāvanyavatī Moreover spiritual merit shall be yours' Sattvaśila said "Your majesty, through your kindness indeed what may I not attain?" Then Lāvanyavatī said to Sattvaśīla "My lord, the great king Pracandasinha has abandoned his home and stays here This is after all a very bad thing So I say 'Let us bathe in that pool and go to your country'" [11]

"Oh king, which of the two, Pracandasinha or Sattvaśīla, is the nobler?" The king said "Listen, goblin It is king Pracandasiṁha rather that is nobler For remembering those two āmalaka fruits, though he was smitten with love, he gave him that woman who bewitched the three worlds" [12] As the king spoke thus, the goblin hung again on the śiṁśapā tree

2 As the king spoke thus, that cruelly acting goblin left him since he had broken his silence[13] and fled to the limb of the tree Then that protector of the earth again went cheerfully to the foot of the tree which was situated on the further bank of the Gharghara and stopped

3 The lord of the earth, Vikramārka,[14] astonished seized that very strong one and placed him on his shoulder and went through the night, returning on the intensely dark road

So ends the seventh story of the goblin

8 How Madanasundarī changed the Heads of her Husband and her Brother

1 Then the ruler of the earth took the corpse from the tree and moved along with great speed He looked at the king with curiosity and again told him a surprising story

Then as the goblin was being carried along again, he propounded another question

[11] In S Sattvaśīla stayed with his wife and ruled over her cities

[12] In Ś the servant was nobler because he had done the first favor i e by giving the fruit In S Sattvaśīla is the nobler because he plunged into the sea without knowing what would happen to him while the king knew all the circumstances before he made the plunge S but not K adds that the king did not fall in love with the girl because he knew that no longing would win her for according to the narrative the girl looked upon him as a father

[13] *maunabhaṅgam* must be taken as a bahuvrīhi

[14] = Vikramāditya

deva, āsīt śobhāvatī nāma nagarī tasyām yaśaḥketunāmo[5] rājā gaurībhaktas tasthau tatra devī svayam adhiṣṭhānam akarot tasmin[6] *nānādigdeśād āgatya lokā*[7] *bhagavatīm arcayantī*[8] *striyaḥ sarvā* nānāvidhamaṅgalaṁ[9] kuryuḥ athai 'kadā śuddhapaṭanāmno[10] duhitā madanasundarī sakhījanaparijanaparivṛtā[11] bhagavatīm pūjayitum[12] ājagāma etasmin samaye tām[13] ālokya dhavalo nama rājakumāra ekaḥ[14] kāmapīḍitaḥ pitaram abravīt tāta, yadi śuddhapaṭanāmno nṛpates tanayā madanasundarī mama bhāryā bhavati[15] tadā 'ham jīvami tac chrutvā dhavalasya pitā śuddhapaṭam abravīt rajans, tava putrīm mama putrāya dehi tadā[16] teno 'ktam yam prati devī[17] prasīdati sa tasyāḥ patir bhavati tac chrutvā dharmavan putram abravīt putra, devī yasya prasannā bhavati sa tasyāḥ patir bhavati iti rahasyam śrutvā mahādevīm āradhayitum upacakrame stutva[18] ca śiraś chettum upacakrame tadā devī prasanna tam uvaca vatsa, ma sāhasam kārṣīḥ madanasundarī tava patnī bhavişyati tato labdhavaraprasādaḥ sa dhavalo rājakumaras tasyaḥ panigrahanam ācarya tayā saha nānāsukham anubhavaṅs tiṣṭhati

athai 'kadā śuddhapaṭasya putraḥ śvetapaṭo madanasundarim[19] bhaginīm dhavalam ca bhaginīpatim ādaya pitur ādeśāt svadeśam gacchann aste ity eva kale gaurīmandapam ālokya dhavalo vadati

[5] PV °*namā* P om *rajā*
[6] P *tasyām* V *tatra*
[7] PV *loko*
[8] H *arcayantīm arcayanti*
[9] P om *vidha*
[10] W °*paṭṭa* also °*patala* The son s name *śvetapata* is not in W unless *viśuddhapaṭṭa* in an unreadable passage is his
[11] PV om *parijana*
[12] HOV *pujitum*
[13] P *t*° *ā*° after *rājakumāras*
[14] PV *om*
[15] P *bhavişyati* *jivişyāmi*
[16] P *tat śrutvā*
[17] P om
[18] P *sa devim pujayitva stutvā* etc V om through *upacakrame*
[19] HO °*daribhag*°

Your majesty, there was once a city called Śobhāvatī[1] There lived in it a king named Yaśaḥketu,[2] who was devoted to Gaurī[3] There the goddess herself made her abode To it came men from various distant countries and worshipped the goddess All the women would perform the various rites[4] Then one day Madanasundarī[5] the daughter of (a king) named Śuddhapaṭa,[6] surrounded by a retinue of attendants, came to worship the goddess At that time a prince, named Dhavala,[7] seeing her was smitten with love and said to his father "Father, if Madanasundarī, the daughter of king Śuddhapaṭa, becomes my wife, then only I shall live" Hearing that Dhavala's father said to Śuddhapaṭa "King, give your daughter to my son" He answered "He towards whom the goddess shows favor shall become her husband" Hearing that the pious man said to his son 'Son, he towards whom the goddess is kindly disposed shall become her husband" When he had heard this secret, he undertook to propitiate the great goddess And having praised her, he began to cut off his head[8] Then the goddess was pleased and said to him "Son, do not act rashly Madanasundarī shall become your wife" Having obtained the favor of this boon prince Dhavala married her and with her enjoyed manifold pleasures continually

Then one day Śvetapaṭa,[9] Śuddhapaṭa's son, with his sister Madanasundarī and Dhavala, his sister's husband, at his father s command was going to his own country[10] At that time Dhavala saw a temple to

[1] = Beautiful In Ś called Dharmapurī

[2] = Having a banner of glory In Ś Dharmaśīla The MSS of K as this version

[3] In Ś called Caṇḍikā

[4] This is a curious use of the optative It is perhaps used here as I have interpreted in the translation to denote a general statement though such a use in an independent sentence is not recorded in Speyer Alternatively it may be injunctive, were to perform

[5] = Love beautiful She is not named in Ś

[6] = With white garments Our version is the only one that makes him a king In S he must be a washerman s nce Dhavala who is a washerman in Ś is said to be of like occupation In K he is called a *rajaka* a washerman In S Dhavala is the son of Vimala in K the father is unnamed In Ś the characters are all washermen and the girl s father who is unnamed, is said to be the king s washerman The names of the men both in S and in this version are more suitable for washermen than for men of royal rank and their royal status in our text must be due to confusion between the stems *rajaka* and *rāja*

[7] = White In Ś unnamed

[8] In S this incident is omitted In Ś he promised his head to the goddess if she granted her favor

[9] = With white garments In S unnamed In Ś he is not her brother but a friend of her husband

[10] As in S and Ś they were going to Madanasundarī s home though our text does not make it particularly clear

śvetapaṭa, tvam atra madanasundarīm ādāya kṣanam tiṣṭha, yāvad aham gaurīm pranamyā "gacchāmi[20] ity uktvā gatvā devīm natvā daivapreritakhadgena śiraś[21] chittvā bhagavatyai *dhavalo*[22] 'dāt kṣanam avalambya tam anāgatam ālokya śvetapaṭo gatvā tathāvidham bhaginīpatim *dṛṣṭvā svaśiraś*[23] *chittvā bhagavatyai dattavān tato* madanasundarī patibhrātarāv anāyātāv avalokya gatvā tatra tau[24] viśiraḥskandhau[25] dṛṣṭvā guruśokena svaśiraś chettum upacakrame tataḥ prasannā devī brūte putri, mā sāhasam kārṣīḥ tava prasannā 'smi varam varaya mātar, yadi varo deyas tadā[26] matpatibhrātarāv imau jīvetām devī vadati satvaram skandhe niyujyatām[27] tatas tayā sambhramena patiskandhe bhrātuḥ śiro bhrātuḥ skandhe patiśiro niyujya devīvaraprasādena jīvayitau prāptajīvanāv imau dṛṣṭvā madanasundarī vyākulībhūtā

vada[28] rājan kas tasyāḥ patir bhavatu ko vā[29] bhrātā rājā vadati: śṛnu re vetala sarvāṅgac chiraḥ pradhānam bhavati yasmād[30] yatra[31] skandhe patyuḥ śiro vidyate sa tasyāḥ patiḥ, *aparo*[32] bhrātā

sambandhasamdehavibhañjanam[33] tadā
śrutvā narendrāt kunapo pragalbhaḥ
tyaktvā nṛpam vahnimukhah pradhavan
vegāt punaḥ pretatarum jagāma (2)

nṛpatāv[34] iti vādini vetālaḥ śiṁśapāvṛkṣe punar lalāga

ity aṣṭamo vetālakathāprabandhaḥ[35]

Story 9

paścan[1] nṛpas tatra gato 'tivegād
vṛkṣād amum cai 'va[2] nipātya paścat
skandhe punas tam pravidhaya gacchan[3]
kathām apūrvām kunapam[4] yayāce (1)

[20] P ' *gamiṣyāmi*
[21] P *svaś°*
[22] O om through *bhagavatyai* 2 lines down
[23] P om *sva*
[24] HO om
[25] P *viśiraskandhau* HOV *viśiraskau*
[26] O *tatha*
[27] A word for 'heads is required
[28] P *vetalo vadati v°*
[29] HO om
[30] PV *tasmād*
[31] PV *yasya*
[32] PV *itaro*
[33] W om verse This line is one syllable too long Perhaps *tat* for *tadā* Otherwise a 12 syllable line in an otherwise 11 syllable *upajāti* verse See Intro §7
[34] P for sentence, *n° iti tadanītyādi*
[35] P ends story here with a figure 8 but om colophon HOV include in this story the two verses which are here put at *beginning of story 9* I have followed P, having regard to the usual division of beginning and end formulae W om the three verses
[1] W om verse
[2] O *ceva*
[3] HO *gacchet*
[4] MSS and V *kunapo*

Gaurī and said "Śvetapaṭa, wait here a moment with Madanasundarī until I make obeisance to Gaurī and return" Saying this he went and bowed before the goddess and with a sword sent by fate[11] he cut off his head and presented it to the goddess After waiting a while and seeing that he did not return, Śvetapaṭa went and when he saw his sister's husband in such a state he cut off his own head and presented it to the goddess[12] Then Madanasundarī, when she saw that her husband and her brother did not return, went and saw them without heads on their shoulders, and in great grief began to cut off her own head The goddess was propitiated and said "Daughter, do not act rashly I am pleased with you Choose what you wish" "Mother, if my wish will be granted, then let these, my husband and my brother, be restored to life" The goddess said "Quickly let the head be set on the shoulders" Then she in her excitement joined her husband's head to her brother's shoulders and her brother's head to her husband's shoulders and by grace of the goddess's boon brought them to life Looking upon them when they had been brought to life, Madanasundarī was perplexed

"Speak, king Who shall be her husband and who her brother?" The king said "Listen, goblin The head is superior to all the limbs, on account of which he is her husband on whose shoulders her husband's head is, the other is her brother"

2 Then when the insolent corpse had heard from the king the solution of the question of the relationship, he left the king and rushing off with fiery mouth speedily went back to the tree of the dead

As the king was speaking thus, the goblin hung again on the śiṁśapā-tree

So ends the eighth story of the goblin

9 Anaṅgavatī's Four Suitors[1]

1 Afterward the king, when he had gone there very quickly and had thrown him down from the tree, placed him again on his shoulder and as he went along, asked the corpse for a marvellous story[2]

[11] In Ś it was a sword that had been dedicated in the temple In K the sword is not explicitly mentioned In Ś he uses his own dagger

[12] In Ś the friend fears that he will be suspected of murdering the husband in order to take possession of the wife For the self-decapitation motif, see Vogel's article referred to in note 1 to the translation of story 4

[1] This version is notably defective in its late le... Ś (... not h...) a [illegible] at the beginning an account of the king's prayers for children

[2] This is an unprecedented request by the king The MSS read *kupapo yaṃce*, 'the corpse asked the king for a story' which is even more out of harmony with the usual train of events in the frame-stories This verse because of the sense and the next on the score of meter are very obviously later additions to an original text

vada[19] rājan sā 'naṅgavatī vivāhāya[20] kasmai deyā rājā vadati śṛnu re vetāla vaiśyaśūdrau kanyāvivāhe tyājyau brāhmanaś ca yogyaḥ kim tu kṣatriya eva kṣatriyapāṇigrahane yuktaḥ iti[21] vādini nṛpatau vetālaḥ śiṃśapāvṛkṣe punar lalāga

iti svalpanavamo[22] vetālakathāprabandhaḥ [23]

Story 10

atha rājñā kruddhena punar ānīyamāno vetālo 'parakathām[1] kathayati:

deva, anaṅgapuranivāsino vīrakeśarināmno[2] nṛpater deśe 'rthadatto[3] nāma vaṇik[4] tasthau tasya putro dhanadatto nāma babhūva lāvanyavatī ca tanayā bhūtā tām saundaryaśālinīm prāptayauvanām avalokyā 'rthadattaḥ putram abravīt bho dhanadatta, lāvanyavatīpatiyogyavaram[5] ānaya pitur ājñayā[6] dhanadattaḥ sahasa gatvā kandarpanamānam vaṇikputram mahadhanasarvagunānvitam[7] varatve vyavasthāpyā "gatya pitaram jñāpayām āsa

etāvati samaye kridāvāpīm gatam sakhīsametam lavanyavatim ava-

[19] P *vetalo vadati v°*
[20] PV *vivāhena*
[21] P *n° iti tad°*
[22] V om *svalpa*
[23] OH *vetalah* om the rest
[1] P *parām kathām*
[2] HOV *°śarin°* W calls him *vīra bāhu*
[3] HO *°dattanāma* V *°dattanamā*
[4] HO *vaṇikas* P *dhanikah prativasati* V *vaiśyas t°*
[5] P *°yogyam varam* V *lavaṇyavatyā yogyavaram*
[6] P *adeśād*
[7] P *°dhanam s°*

vṛttāntam[5] duhitur asīmavīrabāhoḥ
sotsāham nṛpa kathayāmi muñca kopam
sumatir asi nṛpānām śreṣṭha[6] sattvena yukto
racitarucirapraśnaḥ śrūyatām manmukhāt tvam[7] (2)

atha punar ānīyamāno vetālaḥ kathām aparām vicitrām[8] kathayati

āsīt śṛṅgāravatī nāma nagarī tatra vīrabāhunāmā[9] rājā bhavati[10] tasya patnī padmāvatī[11] nāma tasyām anena rājñā putraikaḥ kanyai 'kā ca 'tpāditā sā kanyā[12] nāmnā 'naṅgavatī sā 'naṅgavaty ekada pitaram abravīt tāta, dhairyagāmbhīryamaryādānvitāya mām vivāhena dāsyasi[13] tac chrutvā[14] duhitur udīritavacanam aṅgīkṛtavan[15] rajā athai 'kada vipulākṛtayo gunavanto dhirāś[16] catvāro rājakumārā anaṅgavatīm vivāhayitum rājānam abhyarthayanti ekaḥ śudrasattamo brūte deva, gunavāñ śauryānvitaḥ[17] ślāghyo 'ham asmi dvitīyo vadati sarvaprāṇibhāṣīvedī savidyo mahādhaniko vaiśyo 'ham tṛtīyo vadati śāstraśastraparāyano vikhyātavīryaḥ[18] śūro rājanyatanayo 'ham caturtho vadati sarvaśāstratattvadarśī dhanavan gunayuktaḥ śaddarśanavid brāhmano 'ham rajā ca tān anaṅgavatīvivāhayogyān avalokyai 'kā kanyā kasmai deye 'ti vismitas tasthau

[5] PW om verse The verse is suspicious because of its mixture of *prahar ṣiṇi* and *malinī* metres
[6] V *śreṣṭhe*
[7] HO °*mukhātvam*
[8] P om
[9] HO °*nama* V °*bāhur nama* W *vīravarāṅgannāma narapatir* etc
[10] PV *bhavat*
[11] W *pakṣāvatī*
[12] HO om *k° n° n° sā*
[13] P *dāsyati* V *datavyam*
[14] P om
[15] V *urīkṛtavān*
[16] HO *dhirādhirāś* V *virāh dhirāś*
[17] MSS and V °*ran śaury°*
[18] PV *prakhy°*

2 "Oh king, I will gladly tell you the story of Asīmavīrabāhu's[3] daughter Put aside anger. You are very wise, oh best of kings, and endowed with resolution Hear from my mouth an interesting problem which I have composed"

Then as he was being carried along again, the goblin told another engaging tale

There was once a city named Śṛngāravatī[4] In it there lived a king called Vīrabāhu[5] His wife was called Padmāvatī[6] She bore to that king a son and a daughter The daughter was named Anañgavatī[7] She one day said to her father "Father, you must give me in marriage to a man endowed with courage, magnanimity, and righteousness"[8] Hearing that the king agreed to his daughter's words Then one day four princes,[9] of noble appearance, endowed with good qualities, and brave, asked the king for Anangavatī's hand One, the chief of the Śūdras, said "Your majesty, I am renowned for being possessed of good qualities and courage"[10] The second said "I am a Vaiśya, with knowledge of the speech of all animals, versed in science, possessed of great wealth"[11] The third said "I am the heroic son of a warrior, devoted to learning and arms, of celebrated valor"[12] The fourth said· "I am a brahman, knowing the truth of all sciences, rich, endowed with good qualities, skilled in the six philosophies"[13] The king seeing that they were suitable to marry Anañgavatī was perplexed, thinking "To which is this one girl to be given?"

[3] Vīrabāhu = strong armed This honorific extension of the name = having limitless strong arms

[4] = Noted for love In S Ujjayinī, in Ś Campaka

[5] In W Vīravarāñga, in S Vīradeva, in Ś lord of Campakā

[6] = Possessing lotuses In W Pakṣāvatī, in S Padmaratī, in K's MSS Padmāvatī, in Ś Sulocanā

[7] = Full of love In S Anañgaratī in Ś Tribhuvanasundarī The son is called in S Śūradeva, in Ś he is not mentioned at all

[8] In Ś she insists on the three qualities, beauty, strength, and wisdom The first three suitors specify each his own special wisdom while the kṣatriya dilates on his strength and prowess in battle In S the girl asks only that her husband be handsome and the master of one art In K she demands courage, beauty, and knowledge

[9] This seems an inept description since the suitors are of four different castes In S, but not in K, they are named, see below

[10] In K he is a maker of fine garments In the other versions he boasts that he makes five garments a day, one for the gods, one for the brahmans, one for himself, one for his wife, and one with which to purchase necessities Hence his name in S, Pañcapaṭṭika (Brockhaus has Pañcaphuṭṭika), 'five garment weaver"

[11] S s name Bhāṣajña = knowing languages

[12] S s name Khadgadhara = sword bearer

[13] The brahman s art in S and K is raising the dead His name in S is Jīvadatta = life given

lokya tatpuranivāsī dharmadattanāmā vanikputraḥ kāmapīdito 'pi katham api svagṛham gataḥ athā 'sya sakhā cintāmanināmā[8] tam tathavidham avalokya brūte sakhe, katham etādṛśīm avasthām gato 'si pṛṣṭaḥ[9] sarvavṛttāntam akathayat śrutvā[10] cintāmanir vadati sakhe, tvam atīvadhanavān sarvagunānvitaḥ tasmat tvām avalokya lāvanyavatī tvadadhīnajīvanā[11] bhavisyati tatsvadeśam[12] gatva "tmānam darśayatu bhavān sa[13] tadājñayā vadati sma tasyām prītāyam lāvanyavatī,[14] pānigrahanacikīrṣur aham atīvā 'smi śrutve 'mam brūte bho dharmadatta, yuktam uktam kim tu pitur nideśād anyasmai varaya mām vivāhena dātum mama bhrātā kalpitavān tat katham aham tadvacanavyabhicāram[15] karisyāmi mahākulasambhavāyā[16] etāvān dharmo na syāt tad bhavān yatnam mā karotu tac chrutvā dharmadatteno 'ktam sādhvi bhavatī yataḥ pitur bhrātuś ca[17] vacanam na vyabhicāritam tataḥ prasannahṛdayo 'smi yad aparam vakṣyāmi[18] tad bhavatyā 'vaśyam kartavyam etasya vacanāmṛtena tṛptayā lāvanyavatyā tasminn uktam bhavatu kāryam[19] bhavataḥ tac[20] chrutvā dharmadatto vadati yasyām eva rātrau tava vivāho bhavisyati tasyam eva svāminī 'nupabhuktayauvanayā[21] sarvālamkarabhūṣitayā sakhījanavihinayā[22] bhavatyā matsamipam agantavyam mayai 'tasyāh krīdāvapyā dakṣinasyam diśi sthātavyam tatra ' gatya maya saha samdarśanam vidhāya nijapatisamīpam yāsyati bhavatī tad angīkṛtya lāvanyavatī svagṛham āgata dharmadatto 'pi gṛham agataḥ

athai 'kadā tasyāh kandarpavarayā[23] vivāho babhuva atha śayyam āyātām lāvanyavatīm avalokya[24] kāmapīḍitaḥ kandarpas tasyaḥ[25] stanoparī hastam prasaritavan ity eva kāle lāvanyavatī dharmadattabhimatavacanam kandarpāya[26] bravīt kanyabhāṣitam śrutva kandarpaḥ kāmapīdito 'pi tām adideśa gacchatu bhavatī tanmanorathapūranam acarya maya saha sukham anubhavisyati bhavatī

[8] HO °*nāma sa* V °*maṇir nāma*
[9] P *iti p°*
[10] P *tat ś°*
[11] PV °*dhinajivita*
[12] HO om *tat* V *tasyāh samipam*
[13] For passage through *brute* 2 lines down P *tasyam prītāyām bhavate dam vaktavyam lāvaṇyavatī tava pāṇigraha ṇacikīrṣur aham tadajnaya gatvā tat sarvam ācaritam tat śrutvā lavaṇyavatī brute* V *atha tadajñayā dharmadattas tam akathayat lavaṇyavatī paṇigra haṇacikirṣur al am bhavatyah sa brute*
[14] HO °*vatī*
[15] P °*vacanena vyabh°*
[16] HO °*tayā*
[17] PV om
[18] HO *apara vakṣāmi* V *vakṣami*
[19] For *k° bh°*, HO *bhavānkaryam iti* V *tat karaṇīyam*
[20] HOV om *t° ch°*
[21] HO *tv apabhukt°*
[22] PV *sakhi°*
[23] P *viv° k°* V °*vareṇa saha v°*
[24] P *alokya*
[25] HOP *tasyā*
[26] HOP *kandarpadattāyā* V *kandar padattam*

city saw Lāvanyavatī surrounded by her attendants when she had gone to the pleasure-pool Though he was smitten with love, he managed somehow to get to his own house Then his friend Cintāmani[1] seeing him in this state said "Friend, how have you come to such a pass?" In reply he told the whole affair Hearing it, Cintamani said "Friend, you are very wealthy and possess all good qualities Therefore when Lāvanyavatī has once seen you, her life will depend on you Go to her own home and show yourself" He on his advice said to his beloved "Lāvanyavatī, I am very desirous of marrying you" She answered "Dharmadatta, what you say is good But at my father's command my brother has arranged to give me in marriage to another suitor Then how shall I transgress their orders? Such a thing would not be lawful for a woman of a great family So do not strive for it" Hearing that Dharmadatta said "You are a good woman, in that you do not transgress the orders of your father and your brother, I am pleased at heart But what I shall say now, that you must certainly do" Lāvanyavatī pleased by his ambrosial words said to him "Let your purpose be done" Hearing that Dharmadatta said "On that very night on which your marriage takes place, before your youth has been enjoyed by your husband, adorned with all your ornaments and without your attendants, you must come to me I shall take my stand at the south of the pleasure-pool When you have come there and met me, you shall go to your husband" Having agreed to that Lāvanyavatī went home Dharmadatta also went home

One day she was married to her suitor Kandarpa Then when Kandarpa had seen Lāvanyavatī come to the bed, he was smitten with love and stretched forth his hand to her breast At that moment Lāvanyavatī told Kandarpa what Dharmadatta desired Hearing what the girl said, Kandarpa, although he was smitten with love, ordered her 'Go When you have fulfilled his desire, you shall enjoy pleasure with me'

[1] = Thought-gem In S no friend is mentioned In S there is an unnamed friend but he plays no part in the story

tasmād iyam gacchantī sarvālamkāragrahanārtham kva yāsī 'ti caurena pathi sā dhṛtā tadānīm kātarā satī sā cauram idam[27] abravīt: bhos[28] tāta, dharmadattasya satyavacanena[29] baddhā 'smi tasmān mām bhavāns[30] tyajatu sarvālamkāram[31] āgacchantī tubhyam dāsyāmi tatas[32] tām satyaparāyanām vicintya cauras tatyāja atha tām gacchantīm vaṭavṛkṣāśrito[33] rākṣasas tvām aham khādiṣyāmī 'ti kṛtvā dhṛtavān tatah sā tam idam abravīt tāta, dharmadattasya satyavacanena[34] baddhā 'smi tan nirvāhitasatyām[35] āgacchantīm atra mām khādiṣyati bhavān tatas tām satyaśīlām ālokya[36] brahmarākṣaso 'pi[37] mumoca

athā 'to gatvā samketasthānam iyam prāptavatī tadā dharmadatto lāvanyavatīm samāyātām ālokya[38] tasyāḥ pādadvaye puṭāñjalim akarot vyājahāra ca: lāvanyavati, tava satyavacanena prīto 'smi tat katham aham pāpiṣṭhas tava satītvanāśam karomi[39] tataḥ[40] satvaram eva tatra gatvā svāmino 'nukūlā bhavatu satī[41] suprītena dharmadattena prasthāpitā tatah[42] sā "gacchanti[43] brahmarākṣasam avocat· tato 'ham[44] āgatā 'smi madīyābharanam caurāya dattvā mama śarīram khādatu bhavān tato brahmarākṣasas tām atīvasatyavādinīm[45] avagamyā 'bravīt: lāvanyavati, tava prīto 'smi svagṛham gacchatu bhavatī brahmarākṣasenā 'pi tyaktā sā caurasamīpam[46] gatvā vadati. caura, mamā "bharanam idam[47] gṛhnātu[48] bhavān cauras tām āyātām atisatyapālayatim avalokyā 'bravīt lāvanyavati, *tava prito 'smi* svālamkārā[49] svagṛham gaccha anenā 'pi tyaktā svāminah[50] śayyām āgatavatī tām āyātām alokya kandarpo 'bravīt vanikputri,[51] tvam idānim mama praśansanīyā na bhavişyasi[52] ity uktvā kāmapīdito 'pi trailokyamohanīyākṛtim[53] mumoca

vada[54] rajan kandarpacaurabrahmarakṣasadharmadattānām[55] *madhye* ko mahāsattvaḥ rājā vadati śṛnu re vetāla kandarpa[56] eva

[27] P om
[28] HOV *bho*
[29] P om *satya*
[30] PV *bhavān*
[31] P *ag° s°*
[32] P *atha*
[33] HOV *°āśritena rākṣasena 'ti dhṛtva* (V *°tā*)
[34] P om *satya*
[35] HO *°vahisatyam*
[36] PV *avalokya*
[37] P om
[38] PV *avalokya*
[39] P *karişyami*
[40] P *tat*
[41] P *bhavati*
[42] PV om
[43] O *si āgacch°* for *sagacch°* V om *sa*
[44] V *tata aham*
[45] P *atis°*
[46] P *cauram abravit samipam āgatavatī caura* etc
[47] P om
[48] HO *gṛhnatu*
[49] PV *sāl°*
[50] P *sa sv°*
[51] HO *vanikap°*
[52] HO *bhavişyati*
[53] P *tam tr°* HO *°mohiniya°* V *°mohinīm*
[54] P *vetalo vadati v°*
[55] P om *kandarpa*
[56] P *eteşam madhye k°*

As she was going from him, a thief stopped her on the road to take all her jewels, saying "Where are you going?" Being afraid she told the thief this "Sir, I am bound by my solemn promise to Dharmadatta So let me go As I return I will give you all my ornaments" Considering how faithfully she kept her word, the thief let her go Then as she was going along, an ogre living in a banyan tree stopped her, saying "I shall eat you" She told him this "Sir, I am bound by my solemn promise to Dharmadatta When I return after keeping my promise, you shall eat me here" Seeing that she kept promises, the brahman-ogre also released her

Then going further she reached the rendezvous Dharmadatta, when he saw that Lāvanyavatī had come, made a respectful salutation at her feet and said "Lāvanyavatī, I am pleased because you have made good your word Then how shall I be so wicked as to destroy your chastity? So go home very quickly and do what your husband wishes as a faithful wife!' Dharmadatta well pleased sent her away Then she went and said to the brahman-ogre "I have returned When I have given my jewels to the thief, eat my body" The brahman-ogre seeing that she was extremely faithful to her word said "Lāvanyavatī, I am pleased with you Go to your home" Released by the brahman-ogre also she went to the thief and said "Thief, here are my jewels, take them' The thief, seeing that she had come and was extremely faithful to her word, said "Lāvanyavatī, I am pleased with you Go home with your ornaments" Released by him too, she went to her husband's bed Seeing that she had come, Kandarpa said "Merchant's daughter, I cannot now approve of you" Saying this though he was smitten with love he dismissed her, though her form enchanted the three worlds [10]

"Speak, king Of Kandarpa, the thief, the brahman-ogre, and Dharmadatta, which is the noblest?' The king said "Listen, goblin

[10] In the other versions the husband is delighted at the outcome and lovingly embraces the wife

mahāsattvah yatah prathame[57] 'pı lāvanyavatyāh satyarakṣanam dharmadattasya prānarakṣanatvam[58] vicintya[59] kāmāhato 'pı tām trailokyamohinīm patnīm svayam ādideśa atha[60] "gatām[61] apı para-*puruṣaratām iti tatyāja apareṣām trayānām vivekah nṛpatāv iti* vādını vetālah śınśapāvṛkṣe punar lalāga

ıtı daśamo[62] vetālakathāprabandhah

Story 11

krodhena rājñā punar ānīyamāno vetālah praśnāntaram akārṣīt:

rājan, kāñcanapuranāmnı nagare dharmadhvajanāmarājā[1] babhūva tasya rājñah śṛngāravatīmṛgānkavatītārāvatınāmadheyam[2] mahādevī-trayam rūpayauvanasampannam āsıt athaı 'kadā krīdāvāpītaṭāva-sthite mandape sa rājā śṛngāravatyā samam jagāma tadānīm rama-mānasya rājñah karnād utpalam ekam apaptat[3] tad utpalaghātena śrngāravatı parāṅmukhī[4] mūrchām jagāma. rājā tadvipattiśāntaye vaidyaprayogam akarot brāhmanāya dhanam adāt tat punyavaśāt katham[5] apı śṛngāravatı jıvitavatī athā 'paradıne rājā mṛgāṅkavatyā saha krīdām cıkırsus tasmınn eva samaye manımandape[6] vırarāma tataś candrasya raśmınā mrgankavatyāh śarıram cūrnıtam[7] ıva bhūtam tadā rājā[8] vyākulātmā vaidyaprayogair aśeṣadevabrāhmanadānasvastyayanaih katham apı jīvayatı[9] sma athā 'paradıne tārāvatīm ādāya

[57] P *prathamalo* V 'ıa for 'pı
[58] P °*rakṣaṇam*
[59] P *anuc°*
[60] P for *atha* ıtı, *āgatāpı para-puruṣaratā iti*
[61] V *athāgatāyām*
[62] HO *daśama*
[1] P °*nāmā r°* V °*dhvajo nāma r°*
[2] W has as first name *ındulekhā*, written *ıtıaleṣā*, *ıtvaneṣā*, and *ıntıaleṣā*
[3] PV *apatat*
[4] PV *parām*
[5] P om *k° a°*
[6] P om *maṇı* W *sphaṭikamaṇḍapıkā*
[7] P *mūrchitam* V *ghūrṇita*
[8] HO *om*
[9] HO *jīrıtavatī*

It was Kandarpa and no other that was noblest For at the beginning, thinking that the keeping of Lāvanyavatī's promise was the only thing that would preserve Dharmadatta's life, although he was afflicted by love, he himself ordered his wife who fascinated the three worlds to go Then, although she had returned, he dismissed her thinking that she had had intercourse with another man The nobility of the other three was conditioned and not absolute "[11] As the king said this, the goblin hung again on the śiṃśapā-tree

So ends the tenth story of the goblin

11 The Three Delicate Ladies[1]

As the king was angrily carrying him along, the goblin proposed another problem

Oh king, in the city named Kāncanapura[2] lived a king whose name was Dharmadhvaja [3] That king had three queens who possessed beauty and youth and were named Śṛṅgāravatī, Mṛgāṅkavatī, and Tārāvatī [4] One day the king went with Śṛṅgāravatī to a pavilion standing on the bank of an ornamental pool Then as the king was dallying with her a lotus fell from behind his ear Struck by the lotus Śṛṅgāravatī turned away and fainted The king employed physicians to cure her illness He gave wealth to a brahman Then because of his meritorious acts Śṛṅgāravatī at last regained her life [5] On another day when the king wanted to sport with Mṛgāṅkavatī, at that very moment he stopped at the jewelled pavilion Then by the action of the moon's rays Mṛgāṅkavatī's body seemed as if it were crushed The king, troubled in mind, with difficulty brought her to life by employing physicians and by means of the benedictions given in return for gifts to the gods and

[11] In the other versions the rākṣasa does not figure in the riddle since he is not in the narrative They all consider the thief the noblest, for an honorable man like the husband, must let his wife go since she is attached to another, and the lover let her go through fear of the king s punishment, and, as S adds because his passion was dulled by time The thief, on the other hand, had no reason for letting her go

[1] Ś relates how king Guṇaśekhara was converted to Jainism and his kingdom was ruined in consequence On his death Dharmadhvaja, his son, succeeded to the throne and renouncing Jainism restored the kingdom

[2] = Golden city In Ś Ujjayinī, in Ś Puṇyavardhana

[3] = Whose banner is righteousness

[4] = Amorous, possessing the moon, possessing stars In Ś unnamed In S they are Indulekhā, Tārāvalī, and Mṛgāṅkavatī Cf the names in W in crit n 2 to the text

[5] In S she pulled the king's hair and the lotus was loosened and fell on her thigh In Ś she dropped it as a servant gave it to her and it fell on her feet

tatra gatvā rājā[10] krīdann āste tasmınn eva samaye 'tıdūram[11] ekā dāsı dhānyānı kuṭṭayatı tenaı 'va muṣalaśabdena[12] tasyā gātre vısphoṭo 'bhavat yena vıdhınā mṛgāṅkavatı[13] jıvayıtā tenaı 'va matena rājā tārāvatīm jīvayatı sma

vada[14] rājan tāsām madhye sukumārāṅgı[15] kā bhavatı rājā vadatı: śṛnu re vetāla tārāvatī sukumārāṅgī yato 'syah śarīre muṣalaśabdenaı[16] 'va vısphoṭo jātaḥ aparo 'py abhıghātah [17] nṛpatāv ıtı vādını vetālaḥ śınśapāvṛkṣe punar lalāga

ıty ekādaśo[18] vetālakathāprabandhaḥ [19]

Story 12[1]

atha rājñā[2] punar ānīyamāno vetālaḥ kathām aparām kathayatı.

deva, kusumapuranāmadheyam[3] nagaram ekam[4] āsīt tatra devasvāmī nāma[5] brāhmanah pratıvasatı tasya putro harısvāmī nāmā[6] 'bhūt sutā ca[7] vılāsavatīnāmā [8] sā kanyā devasvāmınā pārśvavartıne[9] somaśarmanāmne[10] vıprāya vıvāhena dattā tayā[11] saha vıvidhasukham anubhavans tıṣṭhatı athaı 'kada vılāsavatyā saha somaśarmā saudhapṛṣṭhe ratıkrıdān[12] ācarya nırbharanıdrām jagāma ıty

[10] P *rājā after 'paradıne*
[11] HO *ıtı durastham ekā* etc P *'tıduram ekadāsī* V *dūrasthaıkā dāsī*
[12] *HO muṣaṇa° P māṣala° V mā-śala°* Below, O *muṣala°* H *muṣaṇa°* PV *mūśala°*
[13] P *mṛgāṅkavatīm jīvayatı sma tenaıva vıdhınā rājā tārāvatīm jīvayıtavān*
[14] P *vetālo vadatı v°*
[15] PV *sukumārā rājñī*
[16] P *°śabdamātreṇaı*
[17] MSS and V *°dhātah*
[18] HOV *°daśa*
[19] H *°prasaṅgah*

[1] In W 13
[2] P om
[3] V *kuṅkumap°*
[4] *P om*
[5] P *°svāmınāmā*
[6] P *°svāmınāmā*
[7] P om
[8] P *°vatī bhūtā* V *°vatīnāmnī* W has *lāvanyavatī* (sic), but once *vılāsavatī*
[9] HO *°tartino*
[10] *HO °śarmān° P* om
[11] P *sa brāhmaṇas t° V sa ca t°*
[12] PV *°krīḍām*

the brahmans[6] On another day the king went with Tārāvatī to that place and engaged in amorous sport At that very time at a great distance a slave woman was pounding grain Just because of the noise of the pestle there came a blister on her body By that same means by which Mṛgāṅkavatī had been brought to life, the king brought Tārāvatī to life[7]

"Speak, king Among those women which had the most delicate body?" The king said "Listen, goblin Tārāvatī had the most delicate body, for on her body there came a blister merely because of the sound of a pestle In the other cases there was a stroke (of a lotus or a moonbeam)" As the king was saying this, the goblin hung again on the śiṁśapā-tree

So ends the eleventh story of the goblin

12 How Somaśarman died of a Snake's Poison[1]

Then as he was being carried along again by the king, the goblin told another story

Your majesty, there was once a city called Kusumapura[2] In it there lived a brahman named Devasvāmin[3] He had a son named Harisvāmin[4] and a daughter named Vilāsavatī[5] That girl was given in marriage by Devasvāmin to a brahman who attended upon him, Somaśarman by name[6] With her he continually enjoyed manifold pleasures One day on the flat roof of the house Somaśarman enjoyed amorous sport with Vilāsavatī and then fell into a deep sleep At that time a vidyādhara named Madanaveṣadhara[7] stole away his wife, who

[6] In S they were sleeping on the roof and her dress was blown aside by the wind and so exposed her body to the moon In Ś she is blistered by the rays, in S she is blistered and says that she has been burned by the moon's rays Here she is crushed or bruised The moon's rays seem to be endowed in Hindu imagination not only with a power of affecting the temperature similar to that of the sun's rays, but also with weight capable of inflicting something like a blow

[7] In S she was coming after she had heard of the second queen's mishap, in K at the king's summons

[1] The main divergence from the other versions is in the solution

[2] = Flower city In S Benares in Ś Cūḍāpura ruled over by Cūḍāmaṇi, whose domestic chaplain was Devasvāmin

[3] = Whose lord is god The MSS of K have Devasvāmin

[4] = Whose lord is Hari

[5] = Possessing coquetry In W (once), S and Ś Lāvanyavatī In S and Ś she is Harisvāmin's wife and Somaśarman does not appear in the story

[6] = Whose joy is the soma-drink or the moon

[7] = Appearing like the god of love In W Madanaveśa in S Madanavega, in Ś unnamed

eva kāle madanaveṣadharo[13] nāma vidyādhara ekas tasya[14] saundaryanirjitavidyādharim apahṛtya vidyāpuram jagāma

somaśarmā ca tām nā 'valokya nānāprayatnena[15] nā "sādya deśāntaram akarot [16] itas tato bhrāmyan bubhukṣitaḥ san padmanābhasya[17] gṛham agamat padmanābho[18] yatnena brāhmanim abravit. vallabhe, ayam brāhmano mahātmā yatnena[19] pūjayitavya ity uktvā rājasthānam[20] agamat mantrinideśān[21] mantripatnyā saha gṛham āgacchann abhyarthito brūte mātar, atra[22] mayai[23] 'kākinā na bhoktavyam yad[24] annam mahyam dātavyam tad dīyatām tad[25] aham puṣkarinīsamīpam āgatya bhakṣayāmi tayā[26] nivārito 'pi bhakṣyadravyam ādāya puṣkarinīm gatvā tad vṛkṣamūle samsthāpya jalam ānetum agāt ity eva kāle śyenenā "nīya khādyamānasya sarpasya garalam taddravye nipatitam [27] jalam ānīya brāhmanas tad bhakṣyadravyam[28] viṣamiśritam[29] ajñānato jagdhvā paralokam agāt tataḥ[30] padmanābhah patnyai cukopa sā brūte prabho, na[31] jñātvā mayi kopam[32] mā karotu bhavan bahutarayatnena maya[33] nivārito gṛhe bhojanam akṛtvā dravyam ādāya lajjaya gataḥ *mama ko doṣah tatah padmanābhaḥ* paritāpam[34] akarot

vada rājan somaśarmano vadhaḥ kim śyene kim vā mantrini mantripatnyām[35] vā madanaveṣadharavidyādhare va bhavati *rāja vadati* śṛnu re vetāla śyenasya sarpa eva bhakṣa[36] etena tatra[37] na vadhah mantripatnyā[38] "darena nānāyatnena[39] bhoktum abhyarthitaḥ [40] anyatra bhoktum nivāritaḥ [41] tena tasyām api[42] na vadhaḥ kim[43] tu

[13] MSS and V °*veśa*° throughout W calls him *madanaveśa*

[14] P *tasminn agatah* for *tasya* V *eka āgatah s*° *tam vilasavatīm apah*°

[15] HO °*yatnenasādya* V °*yatnenāpy anāsādya*

[16] V *agacchat*

[17] HO *padmanābhaśarmano* P *padmaśarmano* V *padmanābhasya mantrino* At next occurrence all read *padmanābho* except P *padmanāthaśarmā* Elsewhere all MSS *padmanābha*, as W throughout

[18] P for sentence *padmanāthaśarmā tam ālokya brāhmaṇīm abravīt yatnena*

[19] P *mahāyatnena*

[20] P *sa r*° V *rājnah sthānam*

[21] P for sentence *so 'rthī brāhmaṇagṛham āgatya brāhmaṇīm brute* V *m*° *m*° *bhojanāya gṛham āgacchety abhy*° *brāhmaṇo brūte*

[22] O *eta* V om

[23] HO om *mayā*

[24] P *mātar y*°

[25] P for sentence *tad annam puṣk*° *galva mayā bhoktavyam*

[26] P *brāhmaṇyā*

[27] P *patitam*

[28] HO *bhakṣad*°

[29] P om *v*° *a*°

[30] P *tat śrutvā.*

[31] V *ajñātvā* for *na jn*°

[32] HO *kopamā karotu* P *kopam dāsyate* V *kopam karote*

[33] P om

[34] P *paritāpam*

[35] P *kim iā mantripatnyām kim iā mad*° *bh*°

[36] PV *bhakṣya*

[37] P *na t*°

[38] HO °*patnyām*

[39] HO °*yatne*

[40] P *arthitah*

[41] PV °*vāritāh*

[42] P om

[43] P *k*° *t*° *hi* V *kim tarhi*

surpassed the vidyādharis by her beauty, and went to his city of Vidyāpura [8]

Somaśarman, when he did not see her and could not find her though he put forth great efforts, went to another country [9] As he wandered here and there, being hungry he came to Padmanābha's house [10] Padmanābha zealously said to his wife "Beloved, pay respect with great care to this noble brahman" When he had said this, he went to the king's palace As he was going to the house with the minister's wife at the command of the minister, although he was invited, he said "Mother, I will not eat here alone (in the house with you) [11] Give me the food that you wish to give Then I will go to the lotus-pool and eat it" Though she attempted to dissuade him, he took the food and went to the lotus-pool and putting the food down at the root of a tree went to fetch water At that moment as a snake was being eaten by a hawk that was carrying it off, its venom fell into his food [12] The brahman brought water and when he had unwittingly eaten that food mixed with venom, he died Then Padmanābha was angry with his wife She said "Master, do not be angry with me without knowing the facts Though I dissuaded him very strongly, he did not eat in the house but took the food and went away because of modesty What is my sin?' Then Padmanābha was deeply grieved [13]

"Speak, king Does the guilt of Somaśarman's death rest with the hawk or the minister or the minister's wife or the vidyadhara Madanaveṣadhara?" The king said "Listen, goblin A snake is the only natural food for a hawk, therefore the hawk is not guilty of the death The minister's wife with care and great insistence invited him to eat She attempted to dissuade him from eating elsewhere Therefore the

[8] = City of magic, where the vidyādharas possessors of magic, live

[9] On the construction see translation of story 3, n 10

[10] = Lotus navelled The MSS of K have Padmanābha In Ś unnamed

[11] The interpretation which the translation gives for the text *atra mayai 'kākinā na bhoktavyam* is perhaps borne out by 76 17 *lajjayā* and by W s reading *bho mantripatni mayā naivāyuṣmaṭṭhe naiva bhoktavyam* However, it must be considered doubtful since in fact the man would not have eaten with the brāhmaṇī even if he had stayed at the house Since ascetics after receiving food take it away and eat it alone, V s omission of *na* seems attractive, but it is too radical a departure from all the MSS involving also omission of *atra* In S she tells him that the house is not a fit place for him to eat in since a sacrifice was going on and the house was full of feasting brahmans In Ś and K the incident is omitted entirely

[12] In Ś the snake lived in the tree and the venom fell from its mouth naturally

[13] In the other versions the wife is driven from home

madanaveṣadharavidyādharapadmanābhamantrinor[44] evā 'sya vadho bhavati, ekasya[45] vilāsavatiharanād aparasya mandādaratvāt[46] iti[47] vādini bhūpale vetālah punah śinśapāvṛkṣe lalaga

iti dvādaśavetālakathāprabandhah

Story 13[1]

atha punar ānīyamāno vetālah kathām aparām kathayati

deva, uttarasyām diśi nayapālo[2] nāma rājā babhūva tasya padmāvatyām patnyām rūpayauvanasampannā[3] śaśiprabhā[4] nāma kanyā "sīt ekadā caitrabalimahotsave sakhīvṛndaparivṛtā krīdāvāpīm gatā tathā ca bhaṭṭaputro manahsvāmī[5] nāma tām ālokya kāmapidito 'bhavat tatah[6] paurajanasya putrah samāgata iti sakhībhyah śrutvā krīdāvāpīm vihāya sā nadīm agamat bhaṭṭaputro 'pi tatra gatvā nimajjya[7] jale sthitah atrā 'ntare sakhībhih saha jalakrīdām ārab-

[44] P *madanaveśadharamantriṇor*

[45] P *ekasmin aparasmin*

[46] P *mandādarāt* O *mandādaratarātiāt*

[47] P *for sentence nṛpatāv iti vādini vet° ś° punar l°* V *iti vād° bhūpe vet° ś° l°*

[1] In W 14

[2] W calls him *yasaketu* (sic), king of *nepāla*

[3] HO °*nām*

[4] P *śaśīprabhā*

[5] HOV *manasv°*, W *madanasīmin* throughout

[6] P for *tatah sāpi tam ālokya kāmapīḍitā 'bhavat, tatah sakhīm idṛtīām pṛcchati sakhi ko 'yam sakhī vadati*

[7] P *j° n°*

murder is not hers either. But his murder is attributable to Madanaveṣadhara the vidyādhara and Padmanābha the minister and to no one else, to the one because he stole Vilāsavatī, to the other because of his carelessness "[14] As the king was saying this, the goblin hung again on the śiṁśapā-tree

So ends the twelfth story of the goblin

13. How Manaḥsvāmin became a Woman through Mūladeva's Magic[1]

Then as the goblin was being carried along again, he told another story:

Your majesty, in the north there was a king called Nayapāla [2] His wife Padmāvatī[3] had a daughter named Śaśiprabhā,[4] endowed with youth and beauty One day at the great festival of the offerings in the month Caitra, surrounded by a host of attendants, she went to a pleasure-pool In that way a bard's son named Manahsvāmin[5] saw her and was smitten with love Then she heard from her companions that a son of the townsfolk had come there and leaving the pool she went to the river. The bard's son also went there and plunged in and stayed in the water Meanwhile, when she had begun to play in the water

[14] Apparently the minister's carelessness consisted in leaving the man alone with his wife, so that the man felt that he had to leave the house In S the snake is acquitted because it is helpless, the hawk for the reason given in our version, the couple that gave food because they were righteous and not likely to commit a crime The guilt rests with anyone who foolishly says that either of them is guilty Ś acquits the snake because there is always venom in a snake's mouth, the brahmaṇī who gave food reverently, the brahman who ate because he ate unwittingly He is guilty who speaks, i e answers the question, without reflection In Ś and Ś̌ the vidyādhara is omitted in the solution

[1] Bloomfield treated the various stories of Muladeva and his companion in his article, 'The Character and Adventures of Mūladeva' in *Proceedings of the American Philosophical Society*, vol 52 (1913), pp 616–650

[2] = Protector of good government In W and S he is Yaśaḥketu, king of Nepāla, who lived in the city of Śivapura (not mentioned in K) In Ś̌ he is Suvicara of the city of Kusumāvatī

[3] = Possessing lotuses In S Candraprabha, in Ś̌ and K not mentioned

[4] = Beautiful as the moon In Ś̌ Candraprabha

[5] = Master of his feelings In W Madanasvamin, in Ś̌ Vāmanasvāmin In both S and Ś̌ he is said to be a brahman Sir Athelstane Baines in *Ethnography* (*Grundriss der Indo arischen Philologie* II Band, 5 Heft), p 86, gives an account of the pretensions of some baruic castes to brahmanic rank, this may, to some extent, explain the substitution of a bard for a brahman in our text The substitution may have been facilitated by the frequent assumption of *bhaṭṭa* as an affix to the names of learned brahmans

dhavatyās tasyāḥ keśavigalitakusumam srotasā[8] calitam āsādya nijadehe tāpopaśamanārtham āropyai 'kadṛṣṭyā tām ālokyā 'nirvacanīyasukham anubhavans tiṣṭhati sā 'pi manahsvāmino[9] 'tisaundaryam ālokya sānurāginī[10] babhūva

tatra hastinīśatam jalamajjanārtham agamat tadabhyantare hastinīm *ekām rtumatim ālokya*[11] *mattakuñjara eka āgatya militah* tadbhayāt śaśiprabhāyāḥ sarve rakṣakajanāh puruṣāh sakhyaś ca sarvās[12] tām apahāya[13] palāyitāh tadānim ekākinīm[14] sthitām tām āgatya manahsvāmī nirbharam parirabhya duram nītavān karinīṣu gatāsu mattakuñjare ca gate rakṣakapuruṣāḥ sakhyaś ca śaśiprabhāsthānam ājagmuḥ tadā sakhibhir[15] manaḥsvāminam dhyāyantī katham api svagṛham prāptavati manahsvāmī ca tām dhyāyan sarvabhogan apahāya[16] viṣasāda tam[17] tathāvidham alokya śaśidevamūladevābhyām[18] uktam: ayam manaḥsvāmī virahavyākula iva lakṣyate śaśidevena pṛṣṭo manaḥsvāmī sakalavṛttāntam avadat tac chrutvā mūladeveno 'ktam manahsvāmin,[19] tvam asmābhiḥ sahā "gaccha tavā 'bhilaṣitasiddhim āvām karisyāvah *tato manahsvāmī tayoḥ kimkarakalpo* bhūtvā tābhyām saha sthitaḥ

ekadā mūladevo[20] manaḥsvāminam abravīt bhaṭṭaputra, tubhyam[21] aham ekām vidyām dadami yayā strirūpam puruṣarūpam ca dhāryate tatas tam āsādya manahsvāmī sahasā kumārivesadharo[22] 'bhavat atha kumārivesadharam ādāya vṛddhabrāhmanarūpam vidhṛtya mūladevo dhūrtavaro nayapālanṛpater antikam jagāma gatvā brūte mahāraja, vṛddhabrāhmano 'ham. iyam kumāri madīyā[23] putravadhūr bhavisyati asyāḥ[24] pratijñatam iti [25] ujjayinyām[26] gatvā yaḥ[27] puruṣah bhagavantam mahākālam arcayitvā "yāti[28] tasyai 'vā 'ham patnī bhavāmi [29] etena[30] hetunā putra[31] ujjayinyām[32] bhagavantam mahākālam arcayitum gatvā "ste sa yāvad āyāti tāvad iyam kumāri bhavato duhituh śaśiprabhāyā mandire tiṣṭhatu tenai 'vā 'syā rakṣā

[8] HO *śr°* P *srotasi*
[9] HO *°sāmina atis°* P *°svāminam atisundaram*
[10] V *śr atirāg°*
[11] P *aval°*
[12] O om through *sakhyaś ca* 2 lines down
[13] P *vihāya*
[14] H *ekākini* P *ekām*
[15] HO *sakhibhi* P *sakhisametā* V *śaśiprabhā tam*
[16] P *vihāya*
[17] P om
[18] W has *śaśin* for *śaśid°* throughout
[19] HO *°sāmi*
[20] HOV *°devena*
[21] P om
[22] *MSS and V °vesa° throughout*
[23] P *madīyaputravadhū*
[24] O *tasyāh* P *anayā*
[25] P om
[26] HO *ujjayanyām*
[27] P om
[28] P for *āyāti, sahitaram āyāsyati*
[29] P *bhavisyāmi*
[30] P *tena*
[31] P *mama p°.*
[32] HO *ujjayanyām*

with her friends, a flower slipped from her hair and came down with the current He seized it and put it on his body to sooth his pain and looking at her with his eyes fixed upon her alone, he felt ineffable pleasure She too seeing Manaḥsvāmin's great beauty became enamoured

It chanced that a hundred cow-elephants came there to bathe in the water Thereupon, seeing one of the cow-elephants in rut, a bull-elephant in must came and united with her Through fear of him all of Śaśiprabhā's guards and all her attendants abandoned her and ran away Then Manaḥsvāmin came to her as she stood alone and embraced her ardently and carried her to a distance When the cow-elephants and the must-elephant had gone, the guards and attendants came back to where Śaśiprabhā was[6] She pining for Manaḥsvāmin managed somehow to go to her home with her attendants, and Manaḥsvāmin pining for her gave up all food and was in despair Seeing him in such a state Śaśideva and Mūladeva[7] said "Manaḥsvāmin here looks as if he were troubled by separation from his beloved" When Śaśideva asked him, Manaḥsvāmin told the whole story Hearing that Mūladeva said "Manaḥsvāmin, come with us We shall accomplish what you desire" Then Manaḥsvāmin became like a servant to them and stayed with them[8]

One day Muladeva said to Manaḥsvāmin "Bard's son, I shall give you a charm by which one takes on the form of a man or of a woman"[9] Having performed it Manaḥsvāmin at once took on the aspect of a girl Then taking him in the guise of a girl, Mūladeva, the chief of rogues, put on the appearance of an old brahman and went into the presence of king Nayapāla When he had come there, he said "Great king, I am an old brahman This girl is to be my son's bride She made a promise in these words 'The man who goes to Ujjayinī and returns after worshipping the lord Śiva, his wife and his only will I be' For that reason my son has gone to Ujjayinī to worship the lord Śiva Until he comes, let this girl stay in the apartment of your daughter

[6] In S the incident takes place in a garden and the elephant is a runaway In S the incident of the elephant is omitted and the sight of each other in a garden causes them to fall in love

[7] Śaśideva = whose god is the moon Elsewhere in the cycle of Mūladeva stories he is usually called Śaśin as he is also in the other versions of this story and in W

[8] In S he went after a day of distress, which is not specified in K, to Mūladeva, and the magic was performed at once In S Mūladeva finds him fainting on the ground and works the magic at once

[9] In the other versions the transformation is worked by a magic pill which is held in the mouth When it is removed from the mouth the original form is resumed

bhavişyatı aham asyā rakşanākşamo vṛddhaḥ tato rājñā svikrtam tāvad ıyam śaśıprabhayā saha sukhena tıştḥatu tadā śaśıprabhāyā grhe tām samarpya sa vṛddhabrāhmanah svagrham agamat [33]

tadārabhya kumārīveşadharo manahsvāmı śaśıprabhayā saha nānāvişrabdhālāpam[34] kurvans tıştḥatı ekadā śaśıprabhām abravıt· sakhı, tavā 'ham prānasamā sakhı bhūtā ıdānīm tvām aham cıntakulām ıva paśyāmı etad[35] avaśyam tvayā mayı duhkhakāranam abhıdhātavyam eva [36] tayā[37] pṛşţe 'yam vadatı sakhı, manaḥsvāmıvırahıtā[38] 'ham *tac chrutvā tām abhyadhāt tam bhaţţaputram aham ānīya tava*[39] darśayışyāmı [40] tac chrutvā śaśıprabhā brūte sakhī tvam mama prānādhıkā tat katham parıhāsavacanena mayı duhkham utpādayasi tac chrutvā kumārīveşadharo brūte āh katham etad vadasi tvam cakşuşī nımılya kşanam[41] tıştḥa tatas tam bhaţţaputram paśyasi yatnātıśayena sā cakşuşī nımılya sthıtā sahasaı 'vā 'yam kumārīveşadharo vıdyāprabhāvena bhaţţakumāro 'bhavad avadac ca· śaśıprabhe, tvadadhınajıvanam anātham ıvā "gatam paśya tadā sā manaḥsvāmınam alokya harşıtā vısmıtā ca tasthau tatas tena manahsvāmınā[42] sahā 'śeşasukham anubhavantī [43]

atha śaśıprabhāyā matur bhrātur nṛpamantrımadanasenasya[44] *putro* vıjayasenah sa[45] kanakapuranṛpakanyam[46] mrgāṅkavatīm vıvāhayıtvā svagrham āgatah tasmın kāle madanasenamantrınā rājanı vıjñāpya śaśıprabhā "nītā tadānīm kumārīveşadharam dhṛtvā śaśıprabhayā saha manaḥsvāmī gataḥ tatra manaḥsvāmınam kumārīveşadharam[47] avalokya vıjayasenaḥ kāmapīdıto 'bhavat pıtaram apy avādıt· tāta, yady aham śaśıprabhāyaḥ prıyasakhīm vıvāhayāmı tadā jıvāmi nā 'nyathā tatah putramaranam anucıntya madanaseno bhagınīpatım[48] nayapālarājānam avādīt rājā brūte mantrın, katham etad duşkaram

[33] P *agāt*
[34] HO reading uncertain, °*śrabdhā*° or °*śraddhā*° V *nānāśraddhālāpam* P *nānākrīḍām*
[35] PV *tad*
[36] P om
[37] HO *mayā*
[38] HOV °*svāmīvır*° P °*svāmivırahā-kulitā*
[39] P *tubhyam* V *tvām*
[40] P *dāsyāmı*
[41] P om
[42] HOV om *manah*
[43] P *a*° *tıştḥatı*
[44] In V the father is *vijayasena*, the son *madanasena*
[45] PV om
[46] P °*nṛpateh kany*°
[47] P °*dhārinam*
[48] P *svanṛpatım*

Śaśiprabhā In that way only will she be secure I, an old man, am unable to protect her"[10] Then the king agreed "For this period let her stay comfortably with Śaśiprabhā" Having placed her in Śaśiprabhā's apartment the old brahman went to his own house

Beginning from that time Manaḥsvāmin in the guise of a girl continually had all sorts of confidential conversation with Śaśiprabhā One day he said to her "My dear, I have become your friend, dear as your life Now I see that you seem disturbed in mind You must certainly not fail to tell me the reason for that trouble" She replied "Dear friend, I am separated from Manaḥsvāmin." Hearing that he said to her "I shall bring that bard's son and show him to you" Śaśiprabhā answered "You are my friend, dearer than my life Then why do you cause me pain by making fun of me?" Hearing that the man in the guise of a girl said. "Ah, why do you say that? Wait for a moment with closed eyes Then you will see that bard's son" She stood there with her eyes very carefully closed At once by the power of the spell the man in the guise of a girl became the bard's son and said "Śaśiprabhā, see one whose life depended upon you who has come here pretending to be without a protector" Then seeing Manaḥsvāmin, she was joyful and astonished, and from that time on she continually enjoyed all pleasures with Manaḥsvāmin [11]

Now Vijayasena,[12] the son of the minister Madanasena,[13] who was Śaśiprabhā's mother's brother, married Mṛgāṅkavatī,[14] the daughter of the king of Kanakapura, and returned to his own home At that time the minister Madanasena informed the king and fetched Śaśiprabhā (for the festivities) Then Manaḥsvāmin wearing the guise of a girl went with Śaśiprabhā Seeing him there in the guise of a girl, Vijayasena was struck with love He said to his father "Father, if I marry Śaśiprabhā's dear friend, then only I shall live, and not otherwise" Anxious about his son's possible death, Madanasena told his brother-in-law, king Nayapāla The king said "Minister, how would this

[10] In S the young brahman has gone to some indefinite place and the father must go to look for him In Ś, while the old brahman had been absent getting the girl, his village had been attacked and his family had disappeared so that he had to go in search of them

[11] Ś adds the detail that in six months the girl was with child, K. that in the course of time she was pregnant

[12] Victory-army In S Mṛgāṅkavatī is the daughter of Mṛgāṅkadatta, the king's brother in law, and is given in marriage to the unnamed son of the brahman minister Prajñāsāgara In K. the girl alone is named In Ś no names are given for the new characters The minister's son saw the girls at their meal and after the marriage he left the false girl with his first wife

[13] = Love-army W reverses the names Madanasena and Vijayasena

[14] = Possessing the moon

difficult deed be possible? The old brahman's son is coming to marry her when he has worshipped Śiva What answer shall I give then? Therefore this is impossible" The minister replied "It is a long time before the boy will come here My son is dying now So what can I say? And furthermore there is this special reason at the death of my son I too will die" The king said "Then you must answer the old brahman" The minister answered "So be it I and no other will pacify him" Then he gave the girl to the minister Madanasena And Vijayasena desired to marry her, but the girl said "Minister's son, marry me after you have gone to Ujjayinī and worshipped[15] Śiva If you act otherwise, I shall kill myself and the guilt will rest upon you Such is my solemn vow" Hearing that Vijayasena at once went to Ujjayinī to worship Śiva Then Manaḥsvāmin who was in the guise of a girl became a man by means of the charm and continually enjoyed various pleasures with Mṛgāṅkavatī

When a short time had passed Manaḥsvāmin reflected thus "I shall take Mṛgāṅkavatī and go to Mūladeva That prince of rogues will find the opportunity for a trick and be able to succeed" Then he took her and went and told the whole story to Mūladeva[16] When he had heard that, Mūladeva smiling made Manaḥsvāmin stay there with Mṛgāṅkavatī By means of the charm he became an old brahman and having first made Śaśideva take on the form of his son he went into king Nayapāla's presence "Your majesty, give me the girl Here is my son who has worshipped Śiva and come here desiring to marry her" When he saw the brahman's son, troubled he brought in the minister and said "Minister, this is what I said before Now give him a suitable answer and satisfy him" The minister said "Sir, old brahman, this girl is as good as dead to you, since she has been given in marriage to someone Now give another girl to your son"[17] But though hundreds of such efforts were made, the old brahman would not be restrained and was determined to die along with his son so that the guilt should fall upon the king Then the king fell at his feet and said "Sir, spare me I will give your son whatever girl he desires" That

[15] For *arcya*, see Whitney, *Sanskrit Grammar*, §990a

[16] In S he went away with the woman since he heard that her husband was returning Mūladeva heard that elsewhere and then played his last trick In Ś apparently he went to Mūladeva without the woman after her husband had returned

[17] In S the king told Mūladeva that he did not know where the girl was and fearing that the brahman would curse him gave up his daughter In K also he gave his daughter through fear of a curse In Ś the king told Mūladeva what had really happened and then through fear of a curse gave up his daughter

putrene 'ṣyate sa ı 'va maya tasmaı[68] dātavya tato dhūrtavaromūladevo rūpadharam[69] śaśidevam abravıt putra, vınītasya[70] nṛpater vacanam śṛnu tada[71] śaśideveno 'ktam tāta, yady etac chrotavyam tada rājñā mjakanyām śaśiprabham mahyam dadatu tac chrutvā rāja[72] brahmavadhabhayāc chaśiprabhām kanyāṁ dvijaputrāya dadau

tatas tām ādāya mūladevaśaśidevau svavāsam ājagmatuh tadanım manaḥsvamī vadatı tāta[73] mūladeva, mama prānādhikā śaśiprabhā bhavatā "nītā mamā 'bhılaṣitasıddhır bhūtā śaśideveno 'ktam kım aho sa[74] rājā mahyam śaśiprabhām dattavān asyāḥ pānigrahanam mayā kartavyam tat katham ayogyam[75] etādṛśam vadası manaḥsvāmī[76] vadatı ıyam śaśiprabhā mama bharyā, pura yatah mayā[77] parınītā tad[78] bhavan katham etādṛśam vadatı śaśidevo[79] vadatı bhaṭṭaputra, caurıkayā 'syam[80] gāndharvavıvāhaḥ[81] kṛtaḥ tena kım syāt mahyam rājā svecchayā dattavān tau śaśidevamanaḥsvamınāv anyonyam kalaham kurvānau staḥ

vada rajan śaśiprabha kasya bhārya bhavatı rājā[82] vadatı śṛnu re vetala manahsvāmına *yat kṛtam tal lokadvayavıruddham eva* pıtrā sa[83] śaśidevāya datta ataḥ śaśidevasya bharya bhavatı ıtı vadatı bhūpāle vetālaḥ śınśapāvṛkṣe punar lalāga

ıtı[84] trayodaśavetālakathāprabandhaḥ

Story 14[1]

atha rājñā[2] punar ānıyamāno vetālaḥ katham aparām kathayatı

deva, kanakapuranamnı nagare mahātmā yaśodhano[3] nāma rājā babhuva tasya rajye mahādhano ratnadatto[4] nāma vanık[5] tasthau tasya sarvalakṣanasampanna kanyaka[6] bhūta tasya nāmakaranadı-

[68] HO *tasyaı*
[69] P for *r° ś° śaśidevarūpadharam* V om *rūp°*
[70] P *vınıtya*
[71] P *tat śrutvā*
[72] P om
[73] P *deva*
[74] PV om
[75] HO *ayogya etādṛśı v°* P *ayogyam vadatı* V *ayogyām etadṛśım v°*
[76] P *tat śrutvā m°*
[77] P om
[78] P *tad bhayān k°* HO *tat bh° k° etadṛśī bhavası* V *tat k° etadṛśım vadası*
[79] P *tat śrutvā ś°*
[80] P *s° bhavatā*
[81] PV *gandh°*
[82] P *tat śrutva r°*
[83] P om
[84] W *ıtı jambhalavıracıtaṁ kathapaṁcısake caturdaśo vetalah*
[1] Not ın W
[2] P om
[3] HO *°dhanı*
[4] HO *°datta*
[5] HO *vaṇıkas*
[6] P *kanya* V *kanyakaıkā*

prince of rogues, Mūladeva, said to the disguised Śaśideva "Son, hearken to the words of the courteous king" Śaśideva replied "Father, if I must listen to them, then let the king give me his daughter Śaśiprabhā" Hearing that the king through fear of causing a brahman's death gave his daughter Śaśiprabhā to the brahman's son

Mūladeva and Śaśideva took her and went to their dwelling Then Manaḥsvāmin said "Father Muladeva, you have brought Śaśiprabhā who is dearer to me than life itself My desire has been accomplished" Śaśideva said "What! the king gave Śaśiprabha to me I shall marry her Then why do you say such an improper thing?' Manaḥsvāmin replied "This Śaśiprabhā is my wife, since I married her before Then why do you say such a thing?' Śaśideva said "Bard's son, by thievish means you have made a gandharva-marriage[18] with her What would that be worth? The king gave her to me of his own free will" Śaśideva and Manaḥsvāmin quarrelled with each other

"Speak, king Whose wife is Śaśiprabha?" The king said "Listen, goblin What Manahsvāmin did is forbidden in both this world and the next Her father gave her to Śaśideva Therefore she is Śaśideva's wife'[19] While the king was speaking thus, the goblin hung again on the śiṃśapā-tree

So ends the thirteenth story of the goblin

14 How Unmādayantī by her Beauty caused Yaśodhana's Death

Then as the goblin was being carried along again by the king, he told another story

Your majesty, in the city called Kanakapura[1] there was a noble king named Yaśodhana[2] In his kingdom there was a very wealthy merchant named Ratnadatta[3] To him was born a daughter endowed with

[18] This form of marriage, which seems to be little more than a legalized fornication, is so named because the gandharvas, who are the tutelary spirits of marriage are the only witnesses Penzer has an interesting note on this rite in *The Ocean of Story* vol 1 pp 87–88

[19] In S it is said that a thief as Manahsvāmin was in contracting a *gāndharva* marriage has no lawful title to another's possessions In Ś it is said that the child within the girl's womb will perform the rites to Śaśin's shade after he is dead In K Manahsvamin is said to be a secret lover to whom her father had not given her, and so Śaśin is her lawful husband.

[1] = Golden city The MSS of K have *kanakākhye pure* In Ś Vijayapurā

[2] = A fund of fame or whose wealth is fame In Ś Dharmaśīla

[3] = Jewel given In S unnamed

vase ye ye samāgatās te te tām yauvanahīnām[7] api samālokya kāmapīditā bhūtāḥ atas[8] tasyā unmādayantī namā 'bhūt atha tasyāṁ rūpayauvanasampannāyām sa ratnadatto yaśodhananṛpater antikam gatve 'dam vadati deva, mama kanyā unmādayantī dvatriṁśallakṣanopetā bhavatām eva yogyā atas tām ānayatu deva tac chrutva 'yaṁ rājā harṣitaḥ strīlakṣanavedinam brāhmanam ekam lakṣanavatīm draṣṭum prasthāpitavān sa[9] brāhmano nṛpanideśād ratnadattasya gṛham gatvā tām unmādayantīm sarvalakṣanasamyuktām[10] trailokyamohinīm vidyādharīm iva[11] 'valokya cintitavān yady enām sarvalakṣanasampannām unmādayantīm rājānam jñapayāmi tadai 'nam kanyām āsādya *rājā sarvamahādevīs*[12] *tyakṣyati*[13] *muktarājyacinto*[14] 'pi bhavisyati ato[15] nirlakṣanām jñāpayām āsa tato rāja tām na nītavan ato[16] ratnadattaḥ senānīranadhavalāya[17] dattavān

athai 'kadā madhumāse sa rājā paurajanān vihāya[18] pradoṣa itas tataḥ krīdām kurvan vidyate tado[19] 'nmādayantī manase 'ti cintitavatī rājā yaśodhano 'yam nirlakṣanam kṛtva[20] mām na nītavān tad idānīm[21] divyalamkaram paridhāya "tmānam darśayami tato rājo 'ccaiḥsthanam[22] āruhya tam ālokya kāmapīdito dhāvakam apṛcchat ke 'yam iti teno 'ktam deva, sai 'ṣā ratnadattasya duhito 'nmādayantī yā senānīranadhavalena vivahitā iti[23] śrutvā rājā strīlakṣanavedine[24] brāhmanāya kruddhvā katham api nijāntaḥpuram gatvā vihitasarvabhogatyāgas[25] tām eva dhyāyaṅs tasthau

tato dhāvakena[26] manase 'ti cintitam rājā ranadhavalasya patnīm avalokya[27] kāmanaladagdha[28] iva[29] bhūto[30] 'sti tad aham ranadhavalam jñāpayami yathā tam ānīya dadāti iti[31] kṛtva ranadhavalam

[7] O *yauvanam*

[8] P *atah sā nāmnā u° bhutā* V om sentence V calls her *unmādinī* throughout

[9] HO *sa nṛp°* *°lokya brahmaṇena cintitam* V *atha tena nṛp° °lokya brāhmaṇena cintita*

[10] P *°kṣaṇayuktām*

[11] P *vedīlokya* HO om *iva*

[12] P *sarvadevyas* V *sarvamahādevim*

[13] HO *tyakṣati*

[14] PV *muktavāhyacinto*

[15] P *ato jnāpayamīti nirl° j° a°* V *ato nirl° jnāpayami*

[16] P *tato*

[17] P *tam s°* O calls him *ranavadhala* throughout

[18] HO om *v°* P om *pradoṣe* V for *vih°* *vidyate avalokayan pradoṣe i° t° paribhramati*

[19] V *tasminn eva kāle sā unmādinī tām rājānam dṛṣṭvā manasā cint°*

[20] PV *jnātvā*

[21] P *yadīdānim*

[22] V *atyuccataram sth°*

[23] P *tat* V om

[24] P *kruddhah* for *kruddhā* V *°vedi nam brāhmaṇam prati kruddhā*

[25] P om *tyagas*

[26] O *dhārakena*

[27] P *samālokya*

[28] P *°nalapīdita*

[29] V om

[30] P for *bhūtosti aste* V *bhutah*

[31] V for sentence *iti cintayitvā sa ranadhavalasamipam gatvā tam sarvavṛttāntam nivedayām āsa*

all the auspicious marks On the day on which she was named, all who had come were struck with love when they saw her, unmarriageable though she was Therefore she was given the name Unmādayantī (= bewitching)[4] When she had attained the full development of young womanhood and beauty, Ratnadatta went into the presence of king Yaśodhana and said "Your majesty, my daughter Unmādayantī is possessed of the thirty-two auspicious marks and is fit only for you So let your majesty take her"[5] Hearing that, the king joyfully sent a brahman who knew the points of female beauty to look at the woman who was said to possess these points The brahman at the king's command went to Ratnadatta's house and when he saw that Unmādayantī possessed all the marks, charmed the three worlds, and was like a vidyadharī, he thought "If I inform the king that this Unmādayantī possesses all the marks of beauty, then the king will cleave to this girl and abandon all his queens He will also give up his care for the kingdom" Therefore he informed him that she lacked the auspicious marks Hence the king did not marry her Ratnadatta then gave her to the general Ranadhavala[6]

One day in the month of spring the king absented himself from the townsfolk and was playing about in the evening here and there Then Unmādayantī thought thus in her mind "This is king Yaśodhana who considered that I lacked the auspicious marks and did not marry me So now I shall put on splendid ornaments and show myself to him" Then when she had climbed to a high place, the king saw her and smitten with love asked his attendant[7] "Who is this woman?" He said "Your majesty, this is that daughter of Ratnadatta's, Unmādayantī, who was married by general Ranadhavala" Hearing these words the king was angry with the brahman who was a judge of female beauty and when he had managed with difficulty to get to his palace, he abandoned all food and continually pined for her alone

The attendant then reflected "The king, having seen Ranadhavala's wife, seems to be burnt by the fires of love I shall inform Ranadhavala so that he may bring her and give her to him" Thinking this he told

[4] In the other versions she is called Unmādinī which has the same meaning

[5] For the construction, see Intro §8

[6] = Dazzling white in battle In the other versions Balsdhara The MSS of K vary between Baladhara and Varadhara

[7] On *dhāvaka* see Intro §8

abravīt tac chrutvā ranadhavalaḥ sahasa gatvā[32] rājānam abravīt *deva, tām unmādayantīm*[33] *tubhyam aham samarpayāmi* rājā *tad*-gatamanaso[34] 'pi lokadharmam vicintya brūte sa[35] mitram yo nirā-mayet pāpāt sa evā 'mātyaḥ tad bhavatā katham etan mayi bhan-yate ranadhavalo[36] vadati *deva, yadi tām bhavān*[37] *na svīkaroti tadā* 'ham yasmai kasmai cid dāsyāmi tām [38] tathā 'pi rājā tam na nītavān tasyā virahena rājā paralokam agat tato[39] ranadhavalo 'pi ha[40] hā kṛtva prānāṁs tatyāja ranadhavale[41] mṛta unmādayantī mṛtā

vada rajan yaśodhano[42] mahāsattvaḥ kim vā ranadhavala unmada-yantī[43] ca rājā vadati śṛnu re vetāla sevakanām ayam eva dharmo yat prabhukārye prānāns tyajanti [44] striyaś ca svabhavataḥ pati-vartmagāḥ kim tu raja yaśodhano mahasattvo yatas tām āsādya 'pi paralokam anucintya tatyāja param prānāṁś ca tatyāja nṛpatav[45] iti vādini sa vetālaḥ śiṁśapāvṛkṣe punar lalaga

iti caturdaśavetālakathāprabandhaḥ [46]

Story 15[1]

atha punar anīyamāno vetalah kathām aparām kathayati

deva, ratnāvatī[2] nāma nagari pura "sīt tatra candraprabho[3] nāma rajā babhuva *tasya rājye devasvamī nāma vipras tasthau tasya*

[32] P om
[33] P for *unm°* *samarp°* *un°* *aniya tubhyam dasyami*
[34] PV °*manā*
[35] P *sa mitra yo nivārayet* etc V *sa eva bandhur yo nivarayati pāp°* 'matyaś *ca* Remains of a proverbial stanza
[36] P *talo r°*
[37] P om
[38] PV om
[39] P *tatha*
[40] PV for *hā ha ha heti*
[41] P *r° ca mrtau u° m°* HOV *ca* after *unm°*
[42] P *kim y°*
[43] P *kim u° ca* V *athava u°*, om *ca*
[44] HOV *tyajati*
[45] HO *iti° punah ś° punar l°* P *iti vadati rajani iti° ś° punar l°* V as P with *rajni*
[46] P °*daśo iti°*
[1] Not in W
[2] V *ratnavati*
[3] P °*prabha*

Ranadhavala When he had heard that, Ranadhavala came quickly and said to the king "Your majesty, I will give Unmadayantī to you" The king, though his heart yearned for her, thought of the law of the world and said "He is a friend who restrains one from sin, and he, and he only, is a minister So how can you say this to me?' Ranadhavala said "Your majesty, if you do not accept her, I shall give her to anyone who comes along'[8] Even so the king did not take her Because of his separation from her the king died Then Ranadhavala, lamenting "Alas! alas!' also gave up the ghost And when Ranadhavala died, Unmādayantī also died[9]

"Speak, king Is Yaśodhana most noble or Ranadhavala and Unmādayantī?' The king said "Listen, goblin This is the one rule for servants, that they give up life in the service of their master And women by their nature follow the path of their husbands But king Yaśodhana is most noble, for although he could obtain her, he had scruples regarding the other world and gave her up, and gave up his life to boot"[10] While the king was saying this, the goblin hung again on the śiṃśapā-tree

So ends the fourteenth story of the goblin

15 How Harisvāmin and his Teacher lost Magic Power[1]

Then as the goblin was being carried along again, he told another story

[8] In the other versions he says that he will put her in a temple as a prostitute The king thereupon threatens to punish him if he does so

[9] In S she does not die

[10] *S has a long attack on kings* in general and K a shorter one before they say that the king was noblest S and K do not include the woman in the riddle

[1] This version is highly unsatisfactory and differs widely in important details from the other versions S is in outline as follows The young brahman was befriended by a Śaiva ascetic, who by the aid of magic summoned up a city and a beautiful girl which vanished every morning The brahman asked that the magic power be bestowed upon him The ascetic warned him that when he was submerged in the water, he would live a new life for twenty four years from birth and would form family ties Then when roused by the instructor, he must plunge into the fire which would be prepared in the world of illusion When this had happened the brahman thought with grief of the family which he had attained and plunged into the fire which seemed cool When he had emerged from the water the ascetic realized that some mistake had been made and found that the magic (Vidyā personified) no longer presented herself to him In the solution the pupil failed because of his irresolution at the moment of entering the fire and the ascetic because he had an unworthy pupil K is practically as S but contains more detail as to the life under water and in particular says, as our version does that the wife died

putro harisvāmī nāmā[4] 'bhavat sa pituh sarvasvam dyūtena vinaṣṭam kṛtvā 'pi dyūtam na tyajati atha śāstikena[5] dhrtvā nānāyatnenā 'pi kim cin nā "sādya dandena tādito mūrchām āsādya patitah tataḥ śāstiko[6] bhayāj jale nimagnam tam krtvā 'nupalakṣitaḥ svagṛham agamat sa harisvāmī jalam prāpya katham[7] api prāptajīvano bhūtvā tatra snātvā dyūtaparityāgārtham pratijñām akarot grham ca tatyāja tadārabhya bhagavantam arcayitvā kṛtaphalamūlāhāraḥ[8] kālam nayamāna[9] āste atha tam pranatam bhagavān mahākālo 'bravīt. bho dvijaputra, prīto 'smi tvām aham sukham anubhāvayami tac chrutvā vipreno 'ktam bhagavān eva pramānam mayā kim vaktavyam [10]

tato nidrākālenā 'sya mastake hasto nyastaḥ tato harisvāmī nidrāgato bhūtvā svapne divyanagaram āsādya bhāvānuraktavidyādharīśatena[11] nānāsukham anubhūya parām prītim āsādya prabuddho 'yam svapnam[12] iva nītavān pratidinam evam yāti paśyati ca tato 'yam[13] harisvāmī nidrāgataḥ bhagavantam[14] abhyadhāt: bhagavan, yadi mayy anukampā vidyate tadā mantram ekam mahyam dadātu[15] bhavān mahākāleno[16] 'ktam· vatsa, nijaparavibhāgo yasya purusasya nā 'sti tasminn eva mantrasiddhir bhavati [17] tathā 'pi dvijo nānāyatnam ācarati prabandhātiśayena[18] bhagavān[19] vadati dvija, siprānadīm gatvā tubhyam aham mantram dāsyāmi tatas tasya[20] jale nimajjyā 'gnau praveśam ācaryā 'gnijalābhyām samabhāge bhūte tava mantrasiddhir bhavisyati iti mantram adāt

[4] P *nāmnā*
[5] O *śāntikena* P *śastikena*
[6] O *śānt°* HOV *°kena*
[7] HO om *k° api prāpta*
[8] P om *phala*
[9] P *nayann*
[10] P *kartavyam*
[11] HO *tarānur°* V *rūpanirjitatri-bhuvanavidyā dh°*
[12] P *harisvāmī sv°*
[13] HO *'ham*
[14] HO *nidrāgatavantam* P om *nidr°*
[15] P om
[16] P *tat śrutvā m°*
[17] P *na bh°*
[18] P *tatah p°* HO *°śaye* V *nirbandhātiśayena*
[19] HO *bhavān*
[20] P *tathā*

Your majesty, there was formerly a city called Ratnāvatī[2] In it there lived a king named Candraprabha[3] In his kingdom there was a brahman named Devasvāmin[4] He had a son named Harisvāmin[5] He, although he had squandered all his father's property by gambling, did not give up gambling The keeper of the gambling-house[6] arrested him and since he got nothing from him even with numerous efforts, he beat him with a club, and Harisvāmin fainted and fell down Then the keeper of the gambling-house because of fear threw him in some water and unseen by anyone went home Harisvāmin, when he had fallen in the water, somehow managed to come to life again and when he had bathed there, he made a vow to abandon gambling, and he left home Beginning from that time he spent his time worshipping Śiva,[7] with fruit and roots as his only food The illustrious Śiva said to him then as he bowed himself before him "Brahman's son, I am pleased I shall cause you to enjoy happiness" Hearing that the brahman said. "The illustrious one alone decides What can I say?"

Then while he was asleep a hand was placed on his head Harisvāmin, having gone to sleep, came in a dream to a divine city and with hundreds of passionately devoted vidyādharīs he enjoyed manifold pleasures and attained the highest joy When he awoke, he seemed to be living in a dream Every day he went thus and saw this sight Then Harisvāmin having gone to sleep addressed the illustrious god· "Oh god, if you have compassion upon me, give me a charm" Śiva said "Son, only that man who feels no difference between himself and others can successfully perform a charm" Even so the brahman persisted in his request Because he was persistent, Śiva said "Brahman, going to the river Siprā I shall give you a charm When you have plunged in the water of that river and have entered the fire and the fire and the water have shared equally in you, you will successfully perform the charm" So saying he gave him the charm

of a snake-bite and was revived with half of her husband's life Ś is practically the same in the preliminaries The charm has to be attained by entering the water and then a fire on the bank of the river The brahman insisted upon visiting his family before he entered the fire, and the charm failed The solution is as in S

[2] = Possessing jewels In S and Ś Ujjayinī

[3] = Having the glory of the moon In Ś Mahāsena

[4] = Whose lord is god In Ś Devaśarman

[5] = Whose lord is Hari In S Candrasvāmin, in Ś Gupākara

[6] The meaning of *ādatika* can only be guessed, see Intro §8 The context demands something like "keeper of a gambling house" For it S has *sabhya*, while K attributes the beating to gamblers The incident is omitted in Ś

[7] The god is called either Mahākāla or Bhagavat in the text

atha prāptamantro harisvāmi sahasā nagaram ekam apaśyat tatra[21] vidyādharīm ekām vivahya tayā saha nānāsukham anubhavan kālam anaisīt tasyām[22] babhavah putrah kanyāś cā 'neno 'tpāditāḥ athai 'kadā sarpena daṣṭa[23] sā paralokam gatavatī[24] tatas tām śmaśāne nitvā harisvāmī vilapans tiṣṭhati etāvati samaye vidyādharas tam dvijam śokena vilapantam avalokyā 'bravit dvija, yady eṣā na jivati tadā 'syāh[25] śokena tavā 'pi jīvanam na dṛśyate ataḥ svīyam ardhāyur asyai dātum svīkuru tadā vidyāprabhāvena vayam etām jīvayāmah tathā[26] rūdhānām vidyādharānām vacanam ākarnya tathā svīkṛtam atha tayā jivitam[27] tayā saha gṛham āgatya sukhena[28] tasthau atha tena mantrena jalād utthāyā 'gnipraveśākṣamo[29] 'bhavat atha punar gatvā tam[30] eva bhagavantam mantrasiddhyartham abhyarthayat tadānīm mahākālo 'pi mantrasiddhihīno 'bhavat

vadatu deva katham mahākālo[31] mantrahino 'bhavat rājā vadati: śṛnu re vetāla śiṣyadoṣena gurur api doṣavān ataḥ[32] so 'pi mantrahino 'bhavat iti nrpater maunabhangam kṛtvā vetālaḥ śiṁśapāvṛkṣe punar lalāga

iti pañcadaśo[33] vetālakathāprabandhaḥ

Story 16

atha punar ānīyamāno vetālaḥ kathām aparām kathayati:

deva, karkaṭapuranāmni[1] nagare sūryaprabho[2] nāma narapatir āsīt tasya rājye dhanadatto nāma vanik pativasati tena hiranyavatī-

[21] P *atha*
[22] P *tasyā*
[23] H *damṣṭrā* O *damstrā*
[24] P *gatā*
[25] PV *tad asyāh*
[26] O for *t° r°*, *rathārūḍh°* V *tathā vidyādharasya vacanam ākarnya harisvāminā svīkṛtam sā vidyādharī ca mantraprabhāveṇa jīvitā sa ca tayā saha gṛham* etc
[27] P for *j° t°*, *jīvitayā*
[28] P om
[29] HO *°vesakṣ°*
[30] HO *tvam*
[31] P *°kālopi*
[32] O *tatah*
[33] PV *°daśa*
[1] In W *karkolapura*
[2] P *°prabhā*

When he had received the charm, Harisvāmin immediately saw a city There he married a vidyādharī and passed the time enjoying various pleasures with her She bore to him many sons and daughters Then one day she was bitten by a serpent and died Harisvāmin took her to the cemetery and stood lamenting At that time a vidyadhara saw the brahman lamenting because of his grief and said "Brahman, if she does not live, through grief for her you also will not live Therefore agree to give her half of your own life [8] Then by the power of our magic we will bring her to life" When he had heard these words of the vidyādharas who were famed in this way (i e as possessors of magic), he so agreed Then she was made to live With her he went home and lived happily As he rose from the water because of that charm, he was unable to enter the fire So he went back and asked Śiva himself for the fulfilment of the charm Then even Śiva was unable to perform the charm

"Let your majesty speak [9] Why was Śiva bereft of the charm?" The king said "Listen, goblin Because of a pupil's deficiency the teacher also becomes deficient Therefore he also lost the charm" When the goblin had thus caused the king to break silence, he hung again on the śiṁśapā-tree

So ends the fifteenth story of the goblin

16 How Dhanavatī's Son had Three Fathers

Then as the goblin was being carried along again, he told another story

Your majesty, in the city called Karkaṭapura[1] there was a king named Sūryaprabha [2] In his kingdom lived a merchant named Dhana-

[8] It is possible that a different solution from the one actually given is intended in this version It is said before that the fire and the water were to share equally in the brahman and perhaps, though the text does not make it clear it is meant that the entrance into the two elements symbolizes the giving of half the man s life to each If so, his giving half (the remaining half) of his life for his wife would invalidate the magic symbolism and the value of the charm This same solution would be possible for K also

[9] For the construction, see Intro §8

[1] = Crab-city In S Vakrolaka In Ś Kaṅkola In K the MSS read variously Kaṅkolaka, Vaṅkolaka, and Vaṅkālaka The second form may be Prakritic for Vakrolaka, Vaṅkālaka is only a mistake W has Karkolapura, for which Ś has the Prakritic equivalent

[2] = Brilliant as the sun In Ś Sundara

nāmadheyāyam[3] patnyam dhanavatī nama kanyo 'tpādıtā athaı[4] 'kada dhanadattasya sarvasvam daıvavaśād vınaştam abhavat abhā vato 'yam dhanadatta ṛnādı[5] kṛtvā paralokam agat atho 'ttamarnena 'sya patnı putrısametā tadanīm[6] baddha hıranyavatı manase 'tı cın tıtavatı aham kımartham[7] baddhā nıvasāmı tad ımam dhanavatım ādaya patısuhṛttamasya[8] grhe tıştāmı sa me snehāt palanam ācarışyatı

ıtı duhıtaram ādaya ratrau gacchantī vıdyate anantaram śulasthı taś[9] caurah kanyām avalokyā 'bravıt mātar, ımam kanyam mahyam *dehı bahutaradhanam ıha vidyate tan nayatu bhavatı śrutva*[10] sā brute vatsa, śūlasthıtasya[11] bhavato 'syāh[12] panıgrahanena kım kartavyam cauro[13] vadatı matar, madīyadhanena bhadratarapuru*şasya bıjakrayanam*[14] *acarya tenaı 'va puruşena samam ımām*[15] *krīdayı*şyası tadutpannena kşetrajaputrena[16] mama paralokasauhṛdyam kartavyam tac chrutvā hıranyavatı tena nırdiştasuvarnany ādāya *cauraya dhanavatım*[17] *vivahena dattavatī vivāham kṛtva caurah* sahasa paralokam agat hıranyavatı putrısameta tāmralıptikānivāsinah suhṛtkumārasya[18] grham gatavatī tam[19] mıtrapatnım putrısa*metam avalokya vividhadarena samāśvāsya nıtva patnyam*[20] *samarpı*tavan patyur nıdeśat sa tām prasarakavıthıkām nītvā krayavıkrayārtham prasthāpıtavatī taya nıyukta sa putrī[21] tatra sthıta

ekadā prasāravithisthitam[22] *dhanavatīm dṛştvā*[23] *somasvāmī nāma* brahmanah kamapıdıto 'bhavat dhanavatī ca dvıjam[24] manoharam alokya madanavıhvala mātaram abravīt hıranyavatī caurasya vaca*nam smṛtva vividhadarena* bījakrayapūrvakam[25] *somasvāmınam ānīya* krıdayam asa somasvāmı ca garbham dattva paralokam agamat

[3] P *hıranyavatyām*
[4] H *tathaı*
[5] V *ṛnādım* P *ṛnādikam*
[6] P *b°* twice, om *tadānīm* V *b° t°*
[7] PV *tha k°*
[8] P *madīyapatı°* V *madīyapatıpra yasuhṛt°*
[9] HV *śunyasth°* In W *śūlasth°* throughout
[10] P *tat śr°*
[11] HOV *śūnya°*
[12] O *sya*
[13] P *tataś c°*
[14] PV *°krayam* O *jībakr°*
[15] HO *ıyam ākrīḍayışyatı* P *krīḍa yışyatı*
[16] HO *kşatraja°*
[17] HO *°vatī*
[18] HO *suhṛtah kum°* V *patısuhṛtta masya*
[19] P om this and next sentence
[20] HO *patnīm*
[21] P *saputrīkā*
[22] P *prasārakav°* V *prasāravīthı kāsth°*
[23] I *ālokya*
[24] P *tam dv°*
[25] For *bīja°* *abhyadhāt* 4 lines down HO *bījakrayā* (O *jībakr°*) *rā jadvārı sthāsyası ıty* etc V *bījakra yārtham brāhmaṇam anuruddharatī tatsamgamena ca dhanavatyāh putrako jātah tadā ca kātyāyanī devī rājad vārı bālakasya rakşārtham hıranyaratīm ādıya nrpam abhyagāt*

datta[3] To him his wife, named Hiranyavatī,[4] bore a daughter called Dhanavatī[5] Now once Dhanadatta, as fate willed it, lost all his property In consequence of his having nothing, he fell into debt and other difficulties and finally died His creditor then retained his wife with her daughter Hiranyavatī reflected "Why do I live in confinement? With Dhanavatī I shall live in the house of my husband's best *friend He through affection for me will protect me*"[6]

Thinking this she took her daughter and was just going off at night, when straightway an impaled thief saw the daughter and said "Mother, give this girl to me A great treasure is here Take it" She replied "Son, what use is marriage with her to you who are impaled?" The thief said "Mother, you shall purchase the seed of a nobler man with my treasure and let her sport in love with that same man The son whom that duly appointed man begets will do me good offices in the other world" Hearing that Hiranyavatī took the gold that he pointed out and gave Dhanavatī to the thief in marriage When the thief had married her, he died at once Hiranyavatī went with her daughter to the house of a friendly young man who lived in Tāmraliptikā[7] When he saw his friend's wife with her daughter, he consoled her with various marks of respect and took and entrusted her to his wife At her husband's command she took her to the street of the traders' shops and sent her forth to buy and sell The daughter stayed there under her orders

One day a brahman called Somasvāmin[8] saw Dhanavatī in the street of the traders' shops and was smitten with love And Dhanavatī, seeing the attractive brahman, was agitated with love and told her mother Hiranyavatī, remembering the thief's words, with great respect brought Somasvāmin after purchasing his seed and allowed him to make love to Dhanavatī Somasvāmin, when he had got her with

[3] = Wealth given In S Dhanapāla in K Dhanadatta, who lived in Tāmraliptikā His wife went later to Vakrolaka In Ś the merchant is Dhanakṣaya, who had a daughter Dhanavatī who married a merchant Gauridatta of the city of Alakā She later returned to Kaṅkola.

[4] = Possessing gold

[5] = Possessing wealth In Ś the daughter is Mohinī

[6] In S at the merchant's death (he had suffered no losses before) his wife was deprived of his property by his relations, since the king did not protect her In Ś the incident is as in S, but the king backed the relations, as he did also in K.

[7] For the town see note 3 In S there is no friend, but she buys a house and lives there In Ś she built a house

[8] = Whose lord is Soma In Ś unnamed In S he is Manaḥsvāmin the pupil of Viṣṇusvāmin and requires the money to give to a harlot named Haṁsavalī In K he is Somasvāmin and his situation is much the same as in S

etavatı bhagavatyā hıranyavatyaı svapno dattaḥ· hıranyavatı, tava putrī putram prasavışyatı tam guptena nītvā rājadvārı sthāsyası ıty uktvā devī nṛpam abhyadhāt nrpa, bhavān adya yam[26] śiśum prāpnotı tam evā "nīya putram karışyatı[27] dhanavatyāh putro jatah hıranyavatī[28] ca nıjadeśād rājadvārı tathāvidham kṛtvā sthıtavatī rājā prātaḥsamaye tam prāpya putram krtvā mahışyaı[29] samarpıtavān athā 'yam[30] dhanavatīputro[31] vardhamānaḥ sakalanītiśāstraśastrābhyāsam kurvānas[32] tıṣṭhatı atha rājā vṛddhah paralokam agamat[33] tatputro 'yam ıtı kṛtvā sarvaır amātyaır avanīpatır ayam kṛtaḥ tenaı 'kadā gayāyām gatvā dattasya pındasya grahanārtham hastatrayam utthıtam abhūt[34] eko hastaś cauralakṣanānvıtah aparohasto[35] vıpralakṣanānvıtah tṛtīyo 'vanıpatıcihnanvıtah tān avalokya kasmaı pındā deyā ıtı samdehākulahṛdayaḥ kumāras[36] tasthau.

vadatu deva cauravıpranarendrānām madhye kas tasya pıtā bhavatı rājā vadatı śrnu re vetāla caura eva tasya pıtā bhavatı nrpatāv ıtı vādını vetālah śmśapāvṛkṣe punar[37] lalāga

ıtı şodaśavetālakathāprabandhaḥ

Story 17[1]

atha punar ānīyamāno vetālo 'parapraśnam akārṣīt·

deva, cıtrakūṭanāmnı[2] nagare candrāvaloko[3] nāma rajā babhūva tasya mahādevı 'ndumatı[4] nāmā 'bhavat tayā saha rājā sukham anubhavans tıṣṭhatı ekadā 'sau rājā dyūtena sarvasvam vınaṣṭam kṛtvā suduhkhıto hayam āruhyā 'ranyānım pravıśya[5] śrantaḥ san manoharam

[26] HO *adyāyam*
[27] P *°atıtı*
[28] HO for sentence *h° deśāt rājadvārı* (H *rājā dvārı*) *tathā kṛtam vidham kṛtvā sth°* V *h° ca devınideśād r°* etc as text
[29] P *mahādeıyām* V *patnyaı*
[30] OP *tathāyam* V *athāsyā*
[31] V *dhanavatyāh putro*
[32] V *kurvan*
[33] O *agāt*
[34] P om
[35] P *dvıtiyo*, om *hasto*
[36] P om
[37] PV om
[1] In HO numbered 18, with no story numbered 17 In PWV 17
[2] HO *°kutha°*
[3] P *tantravaloko*
[4] In W *ındrīvaraprabhā*
[5] P om

child, died At that time Devi[9] sent a dream to Hiranyavatī "Hiranyavatı, your daughter will bear a son You shall take him secretly and place him at the king's gate" When she had said this, the goddess said to the king "King, the boy that you find today you shall take and make your son" Dhanavatı's son was born And Hiranyavatı took him from her own place and put him in the way prescribed at the king's gate and waited The king found him in the morning and made him his son[10] and entrusted him to his chief queen

Then that son of Dhanavatı's as he grew up engaged continually in the study of all the science of statecraft and arms The king grew old and died All the ministers, thinking "This is his son," made the boy king When he had gone on one occasion to Gayā,[11] and had offered the oblation to the dead, three hands rose to receive it One hand had the marks of a thief, another had the marks of a brahman, and the third had the signs of a king Seeing them the youth stood in doubt, thinking "To whom shall I give the offering?"

"Let your majesty speak[12] Of the thief, the brahman, and the king which is his father?' The king said "Listen, goblin The thief and he alone is his father'[13] As the king was saying this, the goblin hung again on the śiṃśapa tree

So ends the sixteenth story of the goblin

17 How the Boy laughed as he was being Sacrificed[1]

Then as the goblin was being carried along again, he propounded another problem

Your majesty, in the city called Citrakuṭa[2] there was a king named Candrāvaloka[3] His chief queen was named Indumatı[4] With her the king continually enjoyed pleasure Once that king lost his property by gambling and because of his great grief he mounted his horse and en-

[9] In S Śiva sends the dream in Ś an ascetic appears in the dream In both versions a thousand gold pieces are left with the child at the king s gate

[10] In S the boy is named Candra prabha

[11] At Gayā in Bihar the pious Hindu should perform *śrāddha* to his ancestors once during his lifetime

[12] For the construction see Intro §8

[13] In the other versions it is said explicitly that the brahman and the king were both paid for their services while the thief was the girl s legal husband

[1] In the other versions the principal difference is the making of a gold statue as a reward for any man who would give his son

[2] = Wonderful peak

[3] = Looking like the moon In Ś Rūpasena

[4] = Full moon In the other versions he has no wife and in S it is said that he was unable to find a suitable wife This statement is omitted in K

sarovaram avalokya tatra snātvā jalapānam kṛtvā mṛnālādikam khāditvā sarastīre tiṣṭhati ity eva kāle kiyaddṛṣṭim dattvā[6] muner āśramam apaśyat tatra gatvā trailokyamohanīyākṛtim[7] munikanyām ālokya kāmapīdito 'bhavat munikanyā ca tasmā abhyutthānam[8] cakāra tato rājña[9] "darena kanyā pṛṣṭā. bho varavarnini, kimartham ekākiny aranye vasasi[10] tasmān mām tvadadhīnajīvanam bhajasva rajan,[11] tasmin kṣane munir āśramam āgamiṣyati tasmān mayā saha kathanenā 'lam[12] sugupte[13] deva[14] tiṣṭhatu paścāt tavā 'bhilaṣitam kartavyam kanyāvacanād rajā 'nyatra gataḥ kanyā tam rājānam dhyāyantī vidyate munir āgatya tām cintākulām[15] adhigamya papraccha tatah sā namramukhībhūya[16] lajjitā 'pi nṛpatigamanam[17] kathayām āsa tac chrutvā harṣitena muninā[18] rājānam ānīya kanyā[19] dattā

atha tām preyasīm ādaya munim pranamya rājā svadeśam gatva[20] "ste atha rātrau vaṭavrkṣatale yakṣaḥ kanyāsahitam rājānam avocat· tvam mayā 'dya khāditavyaḥ rājā brute kas tvam teno 'ktam: yakṣo 'ham rajā "ha tubhyam aham tatra[21] balim[22] dāsyāmi mām muñca yakṣeno 'ktam madabhipsitam balim dāsyasi[23] rajā vadati ājñāpayatu deva yakṣeno 'ktam kumarabalim dāsyasi[24] rājā vadati kena vidhinā balir deyaḥ yakṣo vadati svecchayā yadi kumāro maranam icchati tasya caranau mātā dadhāti bhavatā yady ātmanā tasya śiraś chidyate tadai 'va hi[25] tuṣṭo bhavāmi rājā tam eva svikṛtya svadeśam āgatyai 'vamvidham balim kutrā 'pi nā "sādya cintito vidyate

atha saptadivasoparı kumāraikena pitā bhanitah pitaḥ, nṛpakalyānartham mām tvam balim dehi tasya matṛpitṛbhyam yatnasahasrenā 'pi nivārito 'pi brute yady evam yuvābhyām na kartavyam tada[26] mayā "tmaghātam kṛtvā martavyam rājani mṛte sarvalokā nāśam gamiṣyanti mayi mṛte kasya kim bhaviṣyati tasmād etāvad dhar-

[6] P *kṛtvā* V om *kiyad*, reads *nikṣipya* for *dattvā*

[7] HO °*mohin*° P *trailokyalobhanīyāk*° V °*mohinīm kām cit*

[8] HO °*ithāyaṁ* V *ātithyaṁ*

[9] HO *rājā*

[10] *O vasati*

[11] For sentence, P *tayoktaṁ rājann etasminn araṇye munir āg*° V *rājan etasminn eva kṣaṇe munir* etc

[12] P om *k*° *'l*°

[13] HO *sugupte* P *guptena* V *samarpito bhutvā*

[14] V om

[15] HOV *cintām*

[16] O °*khābh*° P °*khī sambhūya* V °*khī bhūtvā*

[17] PV °*pater āgam*°

[18] P *tena m*°

[19] HO *kanyām adāt* V *kanyām abhyadāt*

[20] P gacchann āste V om *rājā*, reads *sad*° *prati jagāma*

[21] P om V *atra*

[22] HO om

[23] HO *dāsyati*

[24] P *me d*°

[25] P *tadetādhaṁ*

[26] For passage through *dcara* 4 lines down, HO *tadā mayā 'tm*° *kṛtvā nṛpakalyāṇācaran* V *tadādham ātmaghātī bhavisyāmi* P as text with "*tmadhātam* for "*tmaghātam*

tered a great forest [5] When he was tired, he saw a lake and after bathing there he drank water and ate lotus fibres and food of that sort and rested on the bank of the lake At that moment he looked a little way off and saw a sage's hermitage Going there he saw the sage's daughter,[6] whose beauty fascinated the three worlds, and was smitten with love And the sage's daughter rose up to do him honor Then the king respectfully asked the girl "Oh beautiful woman, why do you dwell alone in the forest? Take me whose life depends upon you" "Oh king, at this moment the sage will return to the hermitage Therefore stop talking to me But wait, your majesty, in a well hidden place [7] Afterwards what you desire shall be done" At the girl s bidding the king went away The girl remained pining for the king The sage when he returned, finding her disturbed in mind, questioned her She with downcast eyes, though she was embarrassed, yet told of the king's coming When the sage had heard that, he was glad and summoned the king and gave him his daughter

Then the king took his beloved and after doing reverence to the sage started to go to his own country In the night a demon[8] said to the king who was with the girl at the foot of a banyan tree 'I shall eat you today" The king said "Who are you?' He answered "I am a demon" 'Then I will give you an offering," said the king "Let me go" The demon said "You shall give me the offering that I desire' The king replied "Let your honor command [9] The demon said "You shall give me a boy as an offering' The king asked "In what way must the offering be made?' The demon replied 'If of his own free will a boy accepts death his mother holds his feet, and you your self cut off his head, then only shall I be appeased When the king had won his consent and gone to his own country, he found such an offering nowhere and was puzzled

After seven days a boy said to his father 'Father, give me as an offering for the king s good fortune' Although his mother and father attempted to dissuade him even with a thousand efforts he said 'If you do not do this then I shall die by my own hand If the king dies, everyone will perish If I die what will happen to anyone? Where-

[5] In the other versions he went hunting and was separated from his retinue

[6] In W and S she is Indivaraprabha in S the daughter of Kaṇva S and Ś but not K say that the sage instructed the king in the irreligious nature of hunting and caused him to abandon the practice

[7] For the construction see Intro §8

[8] The *yakṣa* of this version is represented in the other versions by a *brah marakṣasa* who in S is named Jvālā mukha In S the tree is not to be trespassed upon and the king is to be eaten for his unwitting fault In Ś the ogre wishes to eat the wife

[9] For the construction see Intro §8

mah katham tyājyah tato dharmam anucintya pitarau grhitvā rājani jñāpitam idam· deva, mām dattvā nijakalyānam ācara tato rājā tān sarvān grhītvā yakṣasya sthānam[27] gatvā tena vidhinā kumārabalim dātum udyato bhūtvā brūte deva,[28] nijarakṣārtham iṣṭadevatasmaranam kuru tac chrutvā kumāro hasati trikālajñātvena[29] yakṣenā 'pi kumārasya hāsyam ākarnyo 'ccair aṭṭāṭṭahāsam akāri kumārabalis ca na grhītah[30]

deva,[31] kumārayakṣayor hāsyakāranam vada rājā vadati śrnu re vetāla kumārena manase 'ti cintitam: mama mātāpitrbhyām caranakeśā[32] dhrtāh[33] ayam rājā svayam khadgam ādāya balim dātum udyato bhūtvā "ste. tathā 'py evam vadati. nijarakṣārtham[34] iṣṭadevatāsmaranam kuru ity asya kumārasya hāsyalakṣanam yakṣo 'pi tatkāranam avagamyā[35] 'cintayat· aho[36] kumāro 'yam yogyo hasati: etāvati vipattikāle[37] ko me rakṣakṣamo bhaved iti hasitvā prito[38] bhūtvā kumāram paropakārinam svagrham prasthāpayām āsa iti vādini bhūpāle vetālah[39] śinśapāvrkṣe punar lalāga

iti saptadaśavetālakathāprabandhah[40]

Story 18[1]

atha rājā vetālam śākhāmśakhām bhrāmam samkadarthyai 'kaśākhāyām vidhrtya sthitah rājā prabandhenā "netum akṣamo bhūtvā khadgena śakhām ucchidya śākhasametam vetālam skandhe krtvā

[27] P *yakṣasth°* V *y° samīpam*
[28] P *deva kumāra nijakalyāṇarakṣaṇārtham* V *kumāra nijakalyāṇārtham*, om *d°*
[29] PV *°jñena*
[30] V *agrāhi*
[31] P *atha vetālo vadati d°*
[32] PV *me c°*
[33] HO *dhrtā*
[34] P *°kṣaṇārtham* V *nijakalyāṇārtham*
[35] HO *°gamya cint°*
[36] PV om
[37] V *vipatkāle*
[38] O om *p° bh°*
[39] HO om
[40] HO *ity aṣṭādaśavet°*

[1] In P and W only W is much fuller but is unusable I have given P's text without change For the 5 lines of introduction cf the introduction to story 25

fore since duty requires just this, how can it be transgressed?" Then with his mind fixed on duty he took his parents and said to the king "Your majesty, give me and bring about your own good fortune" The king then took them all and went to the demon's place and when he was starting in the prescribed way to make an offering of the boy, he said "Godlike one, call upon your tutelary diety to protect you" Hearing that the boy laughed The demon also, because of his knowledge of the past, present, and future, when he heard the boy's laugh, laughed very loudly And he did not accept the offering of the boy [10]

"Your majesty, tell me the cause of the laughter of the boy and the demon" The king said "Listen, goblin The boy reflected thus 'My mother and father hold my feet and hair This king himself has taken his sword and is prepared to give me as an offering Nevertheless he says this "Call upon your tutelary deity to save you."' That was the cause of the boy's laughter The demon too, understanding the reason for it, thought 'Ah! this boy laughs fittingly, thinking "At such a time of misfortune who could protect me?" Laughing for this reason and being pleased, he sent home the unselfish boy" [11] As the king was saying this, the goblin hung again on the śiṁśapā-tree

So ends the seventeenth story of the goblin

18 How Two Lovers died for Love of Each other[1]

Then the king, caring little for the goblin's continual motion from branch to branch, caught him on a single branch The king, being unable to carry him off because of his firm grip, cut off the branch with

[10] In S the boy was apparently accepted by the ogre At least, nothing is said to the contrary In none of the other versions does the demon laugh

[11] In the other versions the demon does not laugh and no reason has to be given for his laughter The boy laughs because the others show such attachment to the body and the saṁsāra

[1] Because of its lacuna P's text is almost unusable for comparison with the other versions These agree fairly well with one another The outline of the story is as follows Anaṅgamañjarī was married to a husband who went away on a journey She fell in love with Kamalākara and attempted to commit suicide since union with her beloved seemed impossible Her confidante saved her and went to Kamalākara to arrange a meeting When he arrived Anaṅgamañjarī died of excessive joy He then also died because he was forever separated from her The husband returning died of grief because of his loss of her In S all three were restored to life by Devī, who brought it about that the passion of the two lovers should vanish In K the vanishing of their passion is not mentioned In the solution the husband is said to have been most in love, for he gave up his anger with his wife because of his deep love and died of grief for her Our version seems at the end to have neglected the husband entirely, though W seems to agree with the other versions

mam cakruh tatah ko 'pi sujanas tān maranān nivārya,[12] brāhmana-kumāra yuyam vidyabhyasam kuruta [13] tadā sarvasukham bhavişyatī 'ty[14] uvaca tac chrutva maranavidher[15] niṣkramya vidyāśikṣārtham[16] gatavantah athai 'kada vidyām[17] jñātvā sarve militvā jijñasām[18] arebhuḥ agrajeno 'ktam aham mrtāsthisamcayanavidyam janāmi apareno 'ktam mansaśonitasamcāravidyām[19] jānami apareno[20] 'ktam nakhakeśadantasamcayanavidyam janāmi [21] caturtheno 'ktam jīvayitum jānāmi [22] vidyājijñāsācikirşavo vyaghrāsthini samāsadya vyāghram[23] jivayanti[24] sma sarve [25] tataḥ prāptajivena vyaghrena catvāro bhakşitah

vada rājan teşām madhye ko vadhabhāgi bhavati rājā vadati śṛnu re vetāla jivadātā[26] vadhi[27] bhavişyati [28] nrpatāv iti vādini vetalaḥ śinśapāvṛkşe punar lalāga

ity ūnavinśativetālakathāprabandhah [29]

Story 20[1]

atha punar *aniyamāno vetālaḥ kathām*[2] *aparām kathayati*

deva, kalingavişaye yajñasthalam[3] nāmadheyam nagaram āsīt tatra yajñasomanāmā brāhmanas tişthati tasya brāhmanī somadattā tasyām anena brahmasvāmī nāma putra utpāditaḥ sarvaśāstratat-

[11] P *nirvartya* V *nirvartyābravīt*
[12] HOP *kurutha*
[13] P om *ity* V om *ity uvāca*
[14] P *te m° n°* HO *°vidhe niş°* V *te maranavidhim parityajya*
[15] PV *vidyāsiddhyartham*
[16] V for *s° jñ°*, *krtavidyās te*
[17] PV *anyonyam jñ°*
[18] PV *aham m°* V om *māhsa*
[19] PV *trtiyeno*
[20] P *aham j°*
[21] P *°mīli*
[22] P om
[23] V for *j° sma*, *jīvayām āsuh*
[24] P before *vyāghrāsthini*
[25] PV *jīvanadātā*
[26] V *vadhabhāgī*
[27] PV *bhavati*
[28] V *aştādaśavet°*
[1] In V 19
[2] P for *k° a° k°*, *prasnam akārşīt*
[3] P *°sthala °*

not receive them Therefore they determined to die Then a kind man prevented them from dying and said "You young brahmans should study magic Then all happiness will be yours' [3] Hearing that they gave up the idea of death and went to learn magic One day, when they had learned magic, they all met and began a test The eldest said "I know the magic art of gathering together the bones of a dead body" Another said "I know the magic art of assembling flesh and blood" Another said "I know the magic art of gathering nails, hair, and teeth" The fourth said "I know how to restore life' Desiring to put their magic to the proof they came upon a tiger's bones and all working together brought him to life [4] When the tiger had come to life, he ate the four of them

'Speak, king Which of them is responsible for their death?' The king said "Listen, goblin The one who gave life must be the slayer' [5] As the king was saying this, the goblin hung again on the śiṁśapā-tree

So ends the nineteenth story of the goblin

20 How an Ascetic entered into a Dead Boy's Body[1]

Then as the goblin was being carried along again, he told another story

Your majesty, in the land of Kaliṅga there was a city named Yajñasthala [2] There dwelt a brahman called Yajñasoma [3] His wife was Somadattā [4] She bore to him a son named Brahmasvāmin [5] Though

[3] In Ś the sons were respectively a gambler, a wencher an adulterer, and an atheist Their father preached to them and they went off to gain *vidyā*, knowledge of magic In Ś one son attempted to commit suicide after their relations had treated them as in our version and he was rescued by a compassionate man who advised the study of magic

[4] In the other versions the animal is a lion

[5] *In Ś the first three were guiltless* because they did not know what the animal was until the third one had finished his operations upon it K gives no reason

[1] S has more detail in its account of the lamentations at the boy s death Ś says nothing about the antecedents of the boy, and inserts nine verses in which the ascetic preaches to his family before he abandons the world for an ascetic s life In S the ascetic is called Vāmadeva, as also in the MSS of K

[2] = Sacrifice place In S the city was named Śobhāvatī (not mentioned in K) and in it there was an *agrahāra* which was called Y° In Ś the city is Viśvapura

[3] = Sacrifice soma Ś omits

[4] = *Soma given In S unnamed in* Ś omitted K names her as our ver sion does

[5] = Whose lord is Brahma In S Devasoma in K Devasmāmin in Ś omitted

maunaparayano kṣāntiśilasamıpam gantum upacakrame tatha 'pı vetālaḥ punar guruvakyapraśnam akārṣıt

deva, vılāsavatı nama nagary asıt tatra ratnadatto nāma vanık pratıvasatı tasyā 'naṅgamañjarı nāma suta 'bhavat tasyā vıvahārtham tāmralıptakānamanagaryam ratnadatto manuṣyam prasthāpıtavān atha tatpuranıvāsınam kamalakaranamānam dvıjaputram avalokya 'nangamanjarı kāmapıdıtā bhūta atha tasyaḥ param prıtım utpadya svagrham gantum udyato bhute satı[2] tasmın samaye sā tasya vıraham asahantı pranān mumoca tām prānadhıkam tathavıdham vılokya kamalākaro 'pı bahuvidham vılapya prānāns tatyāja tato dayāvatı devı tan mıthunam jıvayatı sma

vetālo vadatı vada rājan tayor madhye kasyā 'nurāgo mahān rajā vadatı śṛṇu re vetāla kamalākarasyā 'nurāgo mahan yataḥ strımaranam avalokyā "tmanaḥ prānāns tatyaja nṛpatav ıtı vādını vetālaḥ śınśapāvṛkṣe punar lalaga

ıty aṣṭādaśavetālakathāprabandhaḥ

Story 19[1]

atha punar[2] ānıyamāno vetalaḥ kathām aparām kathayatı

deva, dakṣınasyam dıśı brahmapurabhıdheyam[3] nagaram purā "sıt tatra vıṣnusvāmī[4] nama brāhmanaḥ pratyavatsīt[5] so 'tıvadhanahīnaḥ tasya catvāraḥ putrā babhūvuh kıyata[6] kālena vıṣnusvāmı[7] ca mṛtaḥ te[8] catvaraḥ pranarakṣārtham[9] mātulālayam agaman mātulo 'pı[10] tan darıdrān avalokya na sambhavayam[11] āsa tatas te martum udya-

[2] At *bhūte satı* in P there is a serious lacuna.
[1] In V 18
[2] P *rājñā p°*
[3] HOV *b° nāma* W calls the city *brahmasthala*
[4] W calls him *brahmasrāmın*
[5] HO *pratyavāsīt* V *uvāsa*
[6] P *atha k°*
[7] PV *vıṣṇusrāmını mṛte*
[8] P om.
[9] P *°rakṣaṇārtham*
[10] HO *hı*
[11] HO *sambhāsayām* PV *sambhāvayām*

his sword and put the goblin, branch and all, on his shoulder Then, determined to keep silent, he proceeded to go to Kṣāntiśila Nevertheless the goblin again propounded a riddle involving a difficult argument

Your majesty, there was a city named Vilāsavati[2] In it there lived a merchant called Ratnadatta[3] He had a daughter named Anañgamañjari[4] Ratnadatta sent a man to the city called Tamraliptika[5] to arrange a marriage for her[6] Then Anañgamanjarī saw a young brahman named Kamalakara[7] who lived in the city, and fell in love with him And feeling the greatest love for her he started to go to his own house (Here a long lacuna as compared with the other versions The words *bhute sati* of the text in P are unintelligible) At that time she was unable to endure her separation from him and gave up the ghost Kamalākara also, when he saw her, who was dearer than life to him, in this state, lamented loudly and died Then Devi took pity and restored the couple to life

The goblin said "Speak, king Of the two which was more in love?" The king said "Listen, goblin Kamalākara's love was greater, for seeing that the woman was dead he gave up his own life' As the king was saying this, the goblin hung again on the śiṁśapa tree

So ends the eighteenth story of the goblin

19 How Four Brahmans resurrected a Tiger

Then as the goblin was being carried along again, he told another story

Your majesty, in the south there was formerly a town named Brahmapura[1] In it there lived a brahman called Viṣnusvamin[2] He was exceedingly poor He had four sons After some time Viṣnusvamin died The four sons to preserve their life went to the house of their maternal uncle Their uncle however seeing that they were poor did

[2] = Full of wantonness In the other versions Viśāla as also in W

[3] = *Jewel given* In the other versions Arthadatta

[4] = Cluster of blossoms of love

[5] I have tacitly corrected P's reading *tāmraliptakā* In Ś Alakā

[6] In S as in W the husband's name is Manivarman in Ś Maninābha The MSS of K have Maṇivarman or Maṇidharman

[1] = Brahma's city In W Brahmasthala In S there was a city Pataliputra ruled over by Dharaṇivaraha In his kingdom there was an *agrahāra* named Brahmasthala K mentions only Brahmasthala In Ś the city is Jayasthala ruled over by Vīramardana

[2] = Whose lord is Viṣnu W has Brahmasvāmin In K the MSS read variously Yaśahsvāmin Devasvamin

tvajño[4] 'pi daivavaśāt[5] pancatvam agamat tatas tatpitarau bahuvidham vilapantau bandhujanasahitau tam ādāya śmaśāne satkārārtham ājagmatuh ity eva kāle śmaśanavāsi yogi tam śariram[6] dvijakumāram sarvaśāstravettāram manoharam ayuktakālemaranam ālokya karunasvareno 'ccaih krandıtavān paramakautukena nartitavāns ca sahaso[7] 'tthāya yogena jīrnaśariram parityajya mrtasya dvijakumārasya śariram pravivesa kumārah suptotthitabhūtah [8] tatpitarau parām pritim āsāditavantau sarve bandhuvargā harsita babhūvuh brahmasvāmī prāptajivanah sarvabhogam parityajya yogam dhyāyans tasthau

śmaśānavāsī yogi katham cakranda katham vā nanarta tatkāranam vadatu deva rājā vadati śrnu re vetāla cirakālam upārjitam śariram tyaktavyam iti cakranda jirnaśarīram vihāya sarvagunādhāram dvijaśariram prāptavyam iti krtvā[9] nanarta nrpatāv[10] iti vādini vetālah śinśapāvrkse punar lalāga

iti vinśativetālakathāprabandhah [11]

Story 21[1]

atha rājñā punar ānīyamāno vetālah kathām aparām kathayati

deva, daksinasyām disi vikramabāhur nāma rājā babhūva tasya rājye puskarāvatī[2] nāma nagarī sthitā tatra jitakuberavibhavo vanik[3]

[4] P *sa sarvaśāstratattraj'ia* om *api* V *sa ca sarv° bhūtrā*
[5] P *upadaivaravaśāt*
[6] P *sudhīram de° sarv° manohara kevaram āt°* V *dvijakumāraśarīram sarv° manoharakalevaram āt°*
[7] P *sa sah°*
[8] P *°thito thutah* V *kumāre suptotthite*
[9] PV om
[10] HOV om sentence
[11] V *dvavinśatitamī°*
[1] In V 20
[2] HOPV *puṣparati* W *puṣkarāvati* Cf p 122 line 6 from end
[3] HO *vanika* P *vanik pratirasati nidh° etc* V *vanik*

he understood the truth of all sciences, through the power of fate he died His parents, lamenting much, with their kinsfolk took him and went to the cemetery to perform the last rites At that time an ascetic dwelling in the cemetery saw that the body was that of a brahman's son skilled in all the sciences and handsome, who had met an unseasonable death He lamented aloud in a mournful voice and then danced with the greatest gaiety Immediately he arose and by magic abandoned his old body and entered the body of the dead brahman youth The boy was as if he had arisen from sleep His parents felt great joy The whole party of kinsfolk rejoiced Brahmasvāmin, when he had regained life, abandoned all pleasures and continually practised mental abstraction

"Why did the ascetic dwelling in the cemetery lament and why did he dance? Let your majesty tell me the cause of those actions"[6] The king said "Listen, goblin He lamented, thinking 'I shall abandon a body that I acquired long ago' He danced, thinking 'Abandoning my old body I shall acquire a brahman's body which is a vessel of all good qualities'"[7] As the king was saying this, the goblin hung again on the śiṁśapā tree

So ends the twentieth story of the goblin

21 How the Four Brothers fared with the Harlot[1]

Then as the goblin was being carried along again by the king, he told another story

Your majesty, in the south there was a king named Vikramabāhu[2] In his kingdom there was a town called Puṣkarāvati[3] In it lived

[6] For the construction, see Intro §8

[7] In S he danced because he was about to acquire greater magic power in his new body In Ś he laughed instead of dancing because he was getting a youthful body

[1] This story is not in the other versions, except the Newarī version The two main themes appear elsewhere That of the brothers who possess different accomplishments is seen in stories 5 and 19 and with variations in stories 2, 6, 9 and 11 The other theme is a combination of two well known motifs, viz the determination of one's fate in the next existence by the last thing seen in this for which see Edgerton, 'The Hour of Death,' in *Annals of the Bhandarkar Institute*, vol 8 (1927), part 3, pp 219–249, especially pp 226–228, and the rebirths of a pair of souls united to each other by love (or hatred) in a succession of parallel existences which Bloomfield illustrated in *The Life and Stories of the Jaina Savior Pārçvanātha* (Baltimore, 1919), pp 13–15 I have shown in §4 of the Intro that W's proper names represent more nearly than those of the other MSS the names that were in the original Jambhaladatta text

[2] = Arm of valor The variant reading Vīrabāhu = strong armed

[3] = Abounding in lotuses The variant Puṣpavatī = abounding in flowers

nidhipatidatto[4] nāma sārthavāhas[5] tasthau tasya kāmasenā[6] vāsavadattā kṣamāvatī campāvatī catasrah[7] patnyo babhūvuh tāsu tena ratnadattamanidattakumāradattakanakadattāś[8] catvārah putrā utpāditāh tatra ratnadattena gandharvaśāstram[9] abhyastam tatsamo nrtyagītādibhir[10] mahīmandale ko 'pi na bhūtah manidattenā 'stravidyā 'bhyastā tatsamo 'stravin[11] mahīmandale ko 'pi nā 'sti kumāradattena nānāśāstrakathā 'bhyastā tatsamo dhimān mahīmandale ko 'pi nā 'sti kanakadattena nānānītiśikṣā 'bhyastā tatsamo nītimān nā 'sti[12] te catvārah sarvagunānvitā devasaundaryanirjitamanmathāh kāminījanamanohārinah viśvavikhyātapauruṣāh sapatnikāh sakalasukham anubhavantas tasthuh[13]

kiyati kāle teṣām pitā lokāntaram agamat atha vidhivaśāt te[14] catvāra ekātmakā ātmastrīkalahāt prthaktvam anvabhavan prityā sarvāni koṭisamkhyadhanāni[15] vibhaktāni kim tu divyaratnatrayam sāmānyena[16] sthitam nidhipatidattena pūrvam[17] ājña vihitā yadi caturnām prthaktvam[18] syāt tadā matsakhā vikramabāhur idam ratnatrayam yasmai dadāti sa eva prāpsyati iti pitur vacanam smrtvā rājñah sthāne catvāro[19] jagmuh rājā ca[20] bandhuputrān drṣṭvā tān uvāca· bho bandhuputrāh, kimartham atrā[21] 'gamanam iti pṛṣṭās te pitur vacanam jñāpayām[22] āsuh rājā ratnatrayam ālokya vismito bhūtve 'dam acintayat divyaratnatrayam adbhutam[23] bandhuputrānām madhye yo matimān tasmai dātavyam tato[24] 'mīṣām bhājanatā parikṣyatām iti[25] kṛtvā tān uvāca bho suhṛtputrāh, maya[26] yatra ratnatrayaparicchedah kriyate na[27] kim tu bhavadbhih sthātavyam tac chrutvā te vadanti[28] yad ājñāpayatu deva tenai 'vā 'smābhih sthāta-

[4] HOPV *nidhipatir* W *nidhidatta* Cf line 4 in next paragraph

[5] HO °*āhus*

[6] W *kāmasena vasantasenā vāsavadattā kusumāvatī*

[7] P *nāma c°*

[8] P °*dattanāmānaś* W has *sutarnadatta* for *kumāradatta*

[9] PV *gāndh°*

[10] HO *nṛtyagītibhir* P *mahīmandale nṛtyagītādibhih ko 'pi na vidyate* V *nṛtyagītābhijno mahī° kopi nā 'bhūt*

[11] O om through *tatsamo* in next line

[12] P "*sti* V "*sīt*

[13] HO *anubhavanbhavantasthah*

[14] HO *te catvārah c° ā° teṣām prth° anvamabhavat* P *te c° ekātmastrīkalahāt prth° gatāh* V *tais caturbhih ātmastr° prthakatvam anubhavadbhih*

[15] P °*khyāni dhanāni*

[16] P *sābhyena*

[17] P *pūrvam rājni avihitam purtair ā° v°* V *purā rājābhihitah*

[18] P *yuṣmākam prth° na syāt*

[19] PV *te c°*

[20] P om

[21] PV *atrāgatāh stha pṛṣṭās* etc

[22] PV *rājne jñ°* H has *smṛtā* erased before *jñ°*

[23] P *idam a°*

[24] HO *tato 'ham amī° bh° parīkṣatām* P *aham amī° bhājanatām jānāmi* V om sentence

[25] V om sentence

[26] O for *m° y°*, *yamāyatra* P *mayitra* V *mayā atra*

[27] P for *na sth°*, *tatra bh° na sth°* V om *kim tu*

[28] P *sarve v°*

a merchant whose wealth was superior to that of the god of wealth, a caravan trader named Nidhipatidatta [4] He had four wives, Kāmasenā, Vāsavadattā, Ksamāvatī, and Campāvatī [5] They bore to him four sons, Ratnadatta, Manidatta, Kumāradatta, and Kanakadatta [6] Then Ratnadatta learned music No one in the world was his equal in dancing, singing, and the allied arts Manidatta learned military science No marksman in the world was his equal Kumāradatta learned the account of all the sciences [7] No learned man in the world was his equal Kanakadatta learned all the wisdom of political science There was no one so learned in that science as he These four, who were endowed with all good qualities, who surpassed the god of love by their divine beauty, who stole the hearts of all loving women, whose manly virtues were famed among all men, continually enjoyed all happiness with their wives

After some time their father died Then, as fate willed it, those four, though they were of one mind, separated because of the mutual quarrelling of their wives All their wealth amounting to a krore was divided amicably But three divine jewels remained in common Nidhipatidatta had formerly given this command "If you four should separate, then the one to whom my friend Vikramabāhu gives these three gems shall receive them, and no other" Remembering these words of their father's the four went to the king And the king seeing his friend's sons said to them "Oh sons of my friend, why have you come here?" When they were asked this, they informed him of their father's words The king when he saw the three jewels was astonished and thought "The three marvelous divine jewels I shall give to that one of my friend's sons who is most clever Therefore their excellence must be tested" Thinking that he said to them "Oh sons of my friend, you are not at all bound to abide by the decision that I make about the three jewels" They replied "We shall abide by whatever

[4] = Given by the lord of wealth The variant Nidhipati = lord of wealth, is not so plausible as a man's name

[5] = Love-army, given by Indra, patient, and abounding in campa flowers respectively

[6] = Jewel-given pearl-given, given by the god of war, and gold-given respectively

[7] The Newārī version says that the third brother was learned in the *Lāmalāstra* No account is given of his trial, he is dismissed with the mere statement of failure The lack of certainty about his attainments and the meagreness of the account of his attempt in all the sources make him look suspiciously like a secondary addition to the story

vyam iti etāvanto vā prānāḥ kasya santi yo devavacanalaṅghanam[29] kariṣyati rājā vadati etāni ratnāni sāmānyenā 'tra santu kusumapuranagare rūpavatīnāmadheyā[30] trailokyamohanīyākṛtir[31] veśyā vidyate sā lakṣam ekam ādāyai 'karātrikrīdām[32] puruṣena saha karoti yadi lakṣasahasram prāpnoti tathā 'pi nā 'paradinam ramate tayā veśyayā *saha yo dvirātrikrīdām*[33] *kartum śaknoti tasyai 'tāni ratnāni* bhavanti tac chrutvā tair uktam deva, kenā 'grato gantavyam tam ājñāpayatu[34] rājā vadati jyeṣṭhānukramena gamanam anubhavati

tato ratnadatto 'nekakarituragamanimānikyabahuvidhasāmagrīm suvarnaratnāni gṛhītvā[35] puramdarakalpaḥ kusumapuram gatva[36] nṛtyagītavādyādibhir[37] mahārambham akarot lakṣasamkhyasāmagrim dattvā vicakṣanapuruṣam ekam rūpavatyāḥ paricayārtham prasthāpayam āsa tataḥ sā[38] sasāmagrīkam tam ālokya vismitā cintitavatī[39] aho, etāvad utsukatā[40] kasyā 'pi na dṛṣṭā tad avagṛhya vacanāmṛtena[41] samāśvāsayam āsa prāptapraśamo[42] vicakṣanas tam abravīt rūpavati,[43] kāmadevakalpena puruṣena[44] sahā[45] 'dhibhavatā[46] ratnadattena krīdatu bhavatī rūpavatī vadati dhanyā 'ham yatas tasyā 'nurāgo mayi bhūtah tad bhavan tam ādāya śighram samāgacchatu[47] tasya mahāpuruṣasya krīdāyogyā bhavāmi tadā lakṣam ekam dattva mayā saha krīdayiṣyati ity uktvā tayā prasthāpitaḥ[48] sa rupavatyā vacanam ratnadattāya kathayām āsa

tato harṣito ratnadatto ratrau rūpavatyah samipam jagāma tayā saha viśeṣakrīdām acarya dvitīyadinam[49] krīdārtham nijaguptiprakaṭanam[50] kṛtam ratnadattasya yan nṛtyagītādikam draṣṭum śrotum devagandharvakimnara api pṛthivyām avatarantī tac chrutvā sā rupavati krandati tadā ratnadatto vadati pranādhike, katham akaranam rodiṣi iti pṛṣṭa brūte praneśvara, bhavata puruṣavarena saha mama krīdā 'paradivase na bhaviṣyatī 'ti rodimi teno ktam katham etat veśya brūte lakṣam ekam gṛhītvai 'karātrikrīdām[51] aham acarami kumareno ktam apararatrau[52] krīdartham aham lakṣatrayam

[29] HO °*vacanam laṅgh*°
[30] P om *dheyā* W calls her *mālatī*
[31] HOV °*mohiniya*°
[32] P °*rātrakrīḍam* V *ekarātre pur*° *saha krīḍam*
[33] P °*ratra*°
[34] P *ājñ*° *deva*
[35] V *ca g*°
[36] HO *gṛhītva* V *prapya*
[37] P °*gitadanadi*°
[38] PV om
[39] V *veśya c*°
[40] HO *utsavata*
[41] HO °*mrte*
[42] PV *tatah prāptapraśrayo*
[43] HO °*vati*
[44] P *puruṣavareṇa*
[45] V for *sahā bhavatī ratna dattena saha krīḍatu*
[46] P *paribhavata*
[47] P *āgacch*°
[48] P *prasthitah*
[49] P °*dina* V °*dine*
[50] V for *n*° *krī*°, *strābhiprayam jagada*
[51] P °*ratram kr*° V °*rātrau kr*°
[52] P °*rātra* V °*ratre*

dāsyāmi veśyā brūte lakṣasahasrenī 'pi dvitīyarātrikrīdām[53] aham na karomi mamai 'ṣī pratijñā[54] vidyate nānāyatnenā 'yam nirasto ratnadattaḥ suduḥkhito bhūtvā mūrchita iva nirjagāma[55] tatra gatvā vikramabāhunṛpatim jñāpayām āsa deva, kas[56] tayā saha dvitīyarātrikrīdīśūro[57] bhavişyati[58]

atha manidatto bahumanıratnavibhavasahitah[59] kusumapuram gatvā tatpuranṛpater darśanam akarot rājñā ca tasya[60] darśanam[61] adhigamya bahutarajivanam[62] dattvā sthāpitaḥ[63] atha vipakṣanṛpatir eka[64] imam[65] kusumapurādhipatim jetum āgatya samastasainyakaritturagam[66] jitvī rājānam api jetum āyāti tadānīm anena manidattena pratijñātam deva, vipakṣanṛpatir ayam samgrāme jitvā mayā "netavyaḥ iti pratijñāya[67] gatvā tam vijitya nṛpater agrato dattavān[68] tadārabhya tatsamaḥ kartā kusumapure ko 'pi[69] nā 'bhut atha nānāpauruṣam[70] prakāśya tayā veśyayā[71] kandarpakrīdām akarot etāvatā[72] paurusenā 'pi dvirātrikrīdākṣamo[73] nā 'bhut[74] tadā suduḥkhito bhutvā vṛttāntam vikramabāhum jñāpayām āsa

atha[75] kumāradatto 'pi tatra gatvā tayā saha krīdām ācarya dvitīyarātrikrīdārtham[76] mahāratnatrayalobhakathām apy akathayat tathā 'pi tayā nirastaḥ svadeśam āgatya rājani jñāpayām āsa

atha kanakadatto 'pi manasā 'cintayat parākramavanto[77] 'tisundarā nirāśvāsā[78] bhūtāḥ tan mayā gatvā kim kartavyam athā "rambhe prayojanābhāvaḥ[79] tad aham kim cit śambalam[80] ādayai 'kasevako bhūtva tasyāś ceṣṭām nirūpayāmi iti vicintya tatra gatvā taccestam jijñāsur āste etasmin samaye sa rupavatī veśyāsahasraparivrtā pathi[81] gacchanti vidyate[82] tām vidyādharim ivā "lokya

[53] P *°ratram kr°* V *ratre kr°*
[54] P *°jñana, om vid°* V om *vid°*
[55] P for *nirj°* *vikram°, samasadya virabāhunṛpatim* V *babhuva atha v° samāsādya* From here MSS and V call the king *virabāhu*
[56] V *kopi*
[57] P *°ratrasuro*
[58] PV *na bh°*
[59] HO *°sahitam* PV *°vibhavah*
[60] PV *asya*
[61] HO *darśanatam*
[62] V *bahutaramanam krtva*
[63] P om V *sambhaşitah*
[64] O om through *vipakşanṛpatir* 2 lines down
[65] PV om
[66] P *°turamgam*
[67] HO *°jnapya*
[68] V *agrata ajagama*
[69] P om *kopi*
[70] HO *°ruşa*
[71] PV *v° saha*
[72] HO *etavati p° 'pi* P om *api*
[73] P *°ratra°*
[74] P *na babhuva*
[75] HO om paragraph, probably because of similarity between its beginning words and those of next paragraph
[76] P *°rātra°*
[77] P *°vantopi*
[78] HO *nisvāsā bh°* P *akṛtakarya akṛtāśvasa bh°* V *bhrataro viphalamanoratha*
[79] P *°rambhapray°*
[80] MSS *samb°* V *dravyam*
[81] PV *rājapathe*
[82] P *aste*

The harlot replied "Even for a thousand lacs I will not sport a second night I have taken a vow to this effect" Ratnadatta, repulsed in spite of many efforts, was greatly grieved and went away as if stupified He went back there and said to king Vikramabāhu "Your majesty, who will be the hero of a second night's sport with her?'

Then Manidatta with a great store of jewels went to Kusumapura and had audience with the king of that city When Manidatta had obtained the audience, the king gave him a great living and kept him there Then a hostile king came to conquer this king of Kusumapura and having overcome all his soldiers, elephants, and horses, came to overthrow the king also Manidatta then promised "Your majesty, I shall conquer this hostile king in battle and bring him to you' When he had promised this, he went and conquered him and brought him before the king Beginning from that time there was no man of action his equal in Kusumapura Having displayed various manly feats he sported amorously with that harlot Not even because of such manly performances was he able to sport with her two nights Much grieved he told the story to Vikramabahu

Then Kumaradatta also went there and had intercourse with her and in order to do so a second night he made a discourse about his desire for the three great jewels Nevertheless he was repulsed by her and went home and informed the king

Then Kanakadatta also thought in his mind "The brave and handsome have got no consolation What can I accomplish by going there? Now there is no means for success in the undertaking So I shall take some provisions and one servant and shall find out how she lives" Thinking this he went there and tried to investigate her way of life At that time Rūpavatī attended by a thousand harlots was going along the road When he had seen her who was beautiful as a vidyādharī,

kanakadattena paścād dāsīveśyai 'kā pṛṣṭā· bhavati,[83] ke 'yam yāti tayo 'ktam. kumāra, iyam eva rūpavatī[84] veśyā kanakadatto vadati. kutra gacchati[85] 'yam sā brūte: nagarairkānte śivāyatane punyaśarīrā nāmai 'kā tapasvinī gurur asyā vidyate tasyāh sevām iyam satatam eva karoti tadā kanakadatto 'cintayat: madīyakāryasiddhir bhūte 'ti tad evā 'ham tām anugacchāmi

atha tām tāpasīm sambhāṣya rūpavatyām svagṛham[86] āyātāyām kanakadattah punyaśarīrāyā darśanam akarot nanāma ca tayā *pṛṣṭaḥ*[87] *ko bhavān sa vadati· deśintarīyarājaputro 'ham tāpasī* vadati· vatsa, kimartham āgato[88] 'si teno 'ktam: mātas, tava sevām kartum āgato 'smi tayā[89] vacanāmṛtenā[90] "śvāsya kanakadattaḥ prasthāpitaḥ kim tu rūpavatī yadā[91] "yāti tadā 'yam anyatra gatvā tiṣṭhati atha[92] ṣanmāsam eva tayā tuṣṭayā pṛṣṭah· vatsa, kimartham madīyasevā[93] mahatī kriyate[94] bhavatā prītā 'smi tad bhavān abhīpsitam vadatu tan mayā kartavyam teno 'ktam· mātas, tan mayā rahasi vaktavyam tataḥ sā parivāram dūram prasthāpya punar vadati. vatsa, kathyatām nijābhilaṣitam kanakadatto vadati mātar, dinānte yā rūpavatī te sevām kartum āyāti sā lakṣam ekam gṛhītvā puruṣenai 'karātrikridam[95] karoti lakṣasahasrenā[96] 'pi paradinakridām katham na[97] karoti tatkāranam jñātum aham tava sevām karomi sā brūte kim[98] sā samayātā mayā praṣṭavyā tadā[99] 'tra mandapaikakone gūdhena[100] rūpavatīmukhāt śroṣyasi tato 'yam atiprito[101] 'bhavat

atha paradine[102] rūpavatī tāpasigṛham āgatā tām ālokya kanakadattaḥ tadgṛhakone sugūdhena lukkāyitaḥ rūpavatī punyaśarīrāyah sevām krtvā tayā sahā 'śeṣālāpam kurvānā 'vatiṣṭhate[103] atha[104] prastāvāvasaram āsādya tāpasī rūpavatīm āha putri, paramparayā maye 'ti śrutam lakṣam ekam ādāya divyapuruṣena saha bhavaty ekarātrim[105] kridati lakṣasahasrenā 'pi tena saha dvirātrikridam[106] na

[83] HO *bhuvi* V *vada*
[84] HO om V *r° nama iyam eva veś°*
[85] P *yati* V *gacchanti*
[86] P om *sva*
[87] HO *prṣṭam*
[88] P *atragato*
[89] HO *tava*
[90] HO *mṛtā*
[91] HO *yada āyāti* P *yada tatra yāti* V *yadāyāti*
[92] For sentence, P *evam ṣ° gate ekadā samluṣṭaya taya p°* V *a° ṣ° evam gate taya* etc
[93] PV *madiyā s°*
[94] P *bh° k°* V *bhavatah*
[95] P *°ratram kr°* V *°rātrim kr°*
[96] P *paradine l° 'pi kridam* O for *parad°, paradine krida*
[97] H *k° na* twice
[98] HO *vatsa kanya* (sic) *sa samāyate*
[99] PV *tvam*
[100] O *grhaṇa* P *suguptena* V *samiṛto bhutvā*
[101] HO *iti prīto* for *atip°*
[102] P *sa p°*
[103] P *kurvānatiṣṭhate*
[104] O *atra*
[105] P *°ratram*
[106] P *°rātram kr°*

Kanakadatta afterwards asked a slave prostitute "Good lady, who is this woman going along?" She said "Young man, this is no other than the harlot Rūpavatī" Kanakadatta said "Where is she going?" She replied "In an isolated part of the city in a temple of Śiva lives her teacher, a female ascetic named Punyaśarīrā [12] She constantly waits upon her to do her reverence" Then Kanakadatta thought. "My object has been fulfilled Therefore I shall follow her"

When Rūpavatī had spoken to the ascetic woman and had gone home, Kanakadatta presented himself to Punyaśarīrā and bowed to her She asked him "Who are you?' He replied "I am a rajput from another country" The ascetic woman said "Son, why have you come?" He answered "Mother, I have come to do you reverence" She refreshed Kanakadatta with the nectar of her words and dismissed him But whenever Rūpavatī came he always went elsewhere Then after just six months she, gratified, asked him "Son, why have you waited upon me for so long a time? I am pleased So tell me your desire I shall fulfill it" He said "Mother, this I must tell you in private" She then dismissed her attendants to a distance and said again "Son, tell me your desire" Kanakadatta said "That Rūpavatī who comes in the evening to do you reverence, takes a lac and sports with a man for one night Why, even for a thousand lacs, will she not sport a second day? I serve you in order to learn the reason for that" She said "Shall I ask her when she comes? Then secretly here in a solitary corner of the temple you shall hear it from Rūpavatī's own lips" Then he was exceedingly pleased

On the following day Rūpavatī came to the ascetic woman's dwelling Seeing her Kanakadatta hid himself[13] very secretly in a corner of her house Rūpavatī when she had paid her respects to Punyaśarīrā remained conversing about various things with her When she had found an opportunity to introduce the topic, the ascetic woman said to Rūpavatī "Daughter, indirectly I have heard this, that taking a lac you have intercourse with an excellent man for one night only Even for a thousand lacs you will not sport with him for two nights I desire

[12] = Having a holy body, i e holy [13] On *luk̄k̄āyitaḥ* see Intro §8

karoti tatkaranam aham[107] śrotum icchāmi tvayā 'vaśyam kāranam vaktavyam[108] tadai 'vā[109] 'ham pritā bhavāmi rūpavatī brute devi, tad gopyam vaktum na śaknomi tāpasī vadati putri, yadi tvaya[110] tatkaranam[111] mayi na vaktavyam tada 'ham apritā bhavāmi rupavatī brūte mātar, yadi tatkaranam avaśyam vaktavyam tadā satyam kuru tat kutra cin na vaktavyam tāpasi vadati putri, yadi[112] tatkāranam kutra cit kathayāmi tadā satyabhraṣṭā bhavāmi rupavatī brūte śṛnu[113] mātah tāpasī vadati sāvadhana 'smi kathayatu bhavati rūpavatī[114] kathayati

padmapuranamanagare[115] pracandasenarājā[116] tasthau tasya rajnah samdhivigrahikasya vicitradattanāmno duhita 'ham gaurivrataparāyanā tatah sā devī prasannā varam adat putri, tvam matprasādāt[117] saubhagyavatī bhavisyasi[118] yogyam eva[119] patim prāpsyasi jati smarā bhavisyasi[120] ity eva kāle tasya rājñah putrāya pratāpasenaya matpitā mām vivahena[121] dattavān devivaraprasādena tasyā 'ham prānebhyo 'pi gariyasī bhūtā rājñā[122] vipakṣanṛpatimirakaranārtham matpatih[123] prasthāpitah sa mayā vinā kṣanam api na jīvati tatrā 'pi mayā saha jagāma atha balavatā vipaksanṛpatinā samāsadya matpatis trāsitah sahasā bhayān mām prānādhikām api parityajya deśāntaram agamat[124] tasmin samaye hastinīskandhasamārūdhena vipakṣena 'ham prāptā cintayami puruṣam dhig astu, yatah sarvalakṣanasampannām parityajya nirgatah mām trailokyamohaniyakrtim[125] āsādya vipakṣanṛpatih katham tyakṣyati[126] tad mama satitvanāśena bhavitavyam[127] iti vicintya ham pratāpasenam dhyāyantī prānāns tatyaja

maranasamaye maya karinimukham ālokitam[128] tena karanena karini bhutā 'ham kariny api bhūtva pratapasenam dhyāyantī kalam nayāmi mattakunjara[129] mam[130] kridārtham āyānti tan[131] aham niraśan[132] karomi kam api na bhajami athai 'kada mattakunjaro bhutva pratapasenah samāgatah tam aham jatismaratvaj jñatva[133]

[107] O om
[108] O om through *tatkaranam* 5 lines down
[109] P *tadeva*
[110] H om through *yadi*, 3 lines down
[111] V *tavat kār°*
[112] P *t° y°*
[113] P *m° ś°*
[114] P *k° r°*
[115] W calls it *padmanagara*
[116] PV *°seno nama rājā*
[117] P *°sadena*
[118] HO *bhavisyati*
[119] P om
[120] PV *ca bh°*
[121] P *d° v°*
[122] MSS *raja*
[123] P *°patim prasthāpitavān*
[124] PV *akarot*
[125] HO *°mohiniya°* V *°mohinim*
[126] PV *tyakṣati*
[127] O *na bh°*
[128] P *avalok°*
[129] HO *°njaro*
[130] HO *mam saha*
[131] PV *tañs tan*
[132] O om P *nirāsān* HV *nirāsam*
[133] HO om

to know the reason for that You must certainly tell me the reason Then only shall I be pleased" Rūpavatī replied "Lady, that is a secret that I cannot tell" The ascetic woman said "Daughter, if you will not tell me the reason for that, I am displeased" Rūpavatī said "Mother, if I must by all means tell the reason for that, then make a promise that you will not tell it to anyone" The ascetic woman replied "Daughter, if I tell the reason for that to anyone, then I shall have broken my word" Rūpavatī said "Listen, mother" "I am attentive," replied the ascetic woman "Tell me" Rūpavatī then told her story

"In the city called Padmapura[14] there lived a king Pracandasena [15] I was the daughter of that king's minister of peace and war, Vicitradatta,[16] and was wholly devoted to the worship of Gaurī Then that goddess was pleased and gave me a boon 'Daughter, through my favor you will be fortunate You will obtain a wholly suitable husband You will remember your former existences' At that time my father gave me in marriage to Pratāpasena,[17] the son of the king Through the favor of the goddess's blessing I became dearer to him than life itself The king sent off my husband to subdue a hostile king He could not live even a moment without me So he took me with him even there Then when the powerful enemy king attacked him, my husband was terrified At once through fear he abandoned even me, who was dearer to him than life itself, and went to another country At that time I was taken by the enemy, who was mounted on the shoulder of a cow-elephant and I thought 'Shame upon the man, since he abandoned one who possessed all the marks of beauty and fled! How is it possible that the enemy king, since he has won me whose beauty fascinates the three worlds, will give me up? My wifely fidelity will be destroyed' When I had considered this, pining for Pratāpasena I gave up the ghost

"At the moment of death I saw a cow-elephant's face Because of that I became a cow-elephant Even when I had become an elephant, I spent my time pining for Pratāpasena Must-elephants came to me to sport with me, but I disappointed them all I favored none of them Then one day I met Pratāpasena who had become a must-elephant Recognizing him because I remembered my previous existence, I favored

[14] = Lotus-city
[15] = Having a formidable army
[16] = Marvellous-given
[17] = Army of splendor

bhajāmi sma[134] tadārabhya tena saha nānāsukham anubhavantī tiṣṭhāmi sma[135] ity eva kāle gajabandha ekas tatrā 'gatya mitah tadānīm api sa[136] gajarūpāśritah pratāpasenah sahasā mām vihāya vanāntaram agamat tato 'mībhir nītvā 'ham[137] rājñe dattā so 'pi rājā mām pradhānakarinīm akarot athai 'kadā rājā mām āruhya[138] mṛgānveṣanāya gatah tadānīm aham mattakuñjararūpam[139] dhyāyantī prānāns tatyāja

maranakāle mayā mṛgī samālokitā tenā 'ham mṛgī bhūtā[140] tatrā 'pi prāptayauvanā kam api mṛgam na bhajāmi tam eva dhyāyantī tiṣṭhāmi athai 'kadā tasminn aranye bhramantī mṛgam ekam apaśyam[141] punyena mayā jñātah sa eva pratāpasenah gajatvam vihāya mṛgatvam āsāditavān tam aham abhajam tadārabhya tena saha nānāsukham anubhavāmi[142] *sma atha dāvāgninā tasmin vane*[143] dahyamāne mām vihāya so 'pi vanāntaram gatah[144] aham anyavana[145] āgantum aśaktā[146] tam dhyāyantī prānāns tatyāja

maranasamaye tatra sarastīre mayai[147] 'ka cakravākī dṛṣṭā tena 'ham cakravākī bhūtā[148] tatra jātā kam[149] api na bhajāmi tam anudhyāyantī tiṣṭhāmi atha vidhivaśāt sa[150] pratāpaseno mṛgatvam vihaya cakravākatvam[151] āsādya matsamipam āgatah tam[152] prapya tena saha nānāsukham anubhavantī tiṣṭhāmi ekadā kusumapurāntargatasarovaram[153] āgatā 'ham tatra vyādhasamūham dṛṣṭvā mām[154] tyaktva palāyitah tadā 'ham vyādhena prāptā tam dhyāyantī jivitam jahau

maranasamaye kusumapuranivāsini[155] jalakridām kurvana[156] varenyā varavanitā[157] maya 'lokitā[158] tenā 'ham api vāravanitāyonau[159] jāta 'smi tato yauvanam prāpya maya sthitam[160] puruṣā nirdayāh snehahināh, yataś caturṣu janmasu mām anuraktam vihāya pratapasenah palayitah iti kopena mayā pratijñā krtā ekarātrabhoktavyah[161] puruṣah dvitiyarātre na[162] bhoktavyah mātah, kāranam etat

[134] HO *sva* V om
[135] H *sva* O *sa* V om
[136] P om
[137] P om
[138] HO *mamāruhya*
[139] V °*njararūpapatim* P as V but erases and reads °*njaram*
[140] P *bhutva*
[141] MSS and V *apaśyat*
[142] HO *anubhavati*
[143] P °*sminn aranye*
[144] P *agamat*
[145] H °*vane ag*° O *anyamanagantum* P *abalāgantum* V °*vanam ag*°
[146] HO *aśakya*
[147] P om *mayaika*
[148] P *bhutvā*
[149] HO *jataukam*
[150] P om
[151] HO *cakravakam*
[152] PV for *t*° *p*° *t*°, *tenāgatena*
[153] P *tena cakravākena saha k*°
[154] PV *sahasa m*°
[155] HOV °*vāsinyo*
[156] HO *kurvano*
[157] H *varavarnitā* O *varavanitā*
[158] P *valokita* V *lokitāh*
[159] HO °*vanitā*° PV °*yoni*
[160] PV *cintitam*
[161] V *ekavaram bh*°
[162] HO *na*

When she had told the secret to the ascetic woman and made obeisance, surrounded by hundreds of courtesans she went home After a little while Kanakadatta bowed to the *ascetic woman and in disguise* went to every harlot's house except Rūpavatī's But he did not have intercourse with any of them He told all the courtesans this story

"I am Pratapasena, the son of Pracandasena, king of Padmapura My wife was the daughter of Vicitradatta She was dearer to me than life itself Through fear of an enemy I left her and ran away Then she dying became a cow-elephant I also became an elephant and with her enjoyed manifold pleasures But through fear of a man who was catching elephants I abandoned her and went to another forest She, pining for me even in captivity, gave up the ghost Then she became a doe Through grief for her I became a deer and sported with her, but *through fear of a forest fire I went away She pining for me* became a cakravāka hen Then I also died and became a cakravāka and enjoyed all manner of sport with her One day I came with her to the lake in Kusumapura Through fear of a hunter I fled She, caught by the hunter, died pining for me and came to birth in a human womb Then I too left my cakravāka body and became a man and continually pine for her alone"

When he had painted it on a cloth, he put it into the hands of all the harlots and remained there in the city Rūpavatī, when she had heard that story indirectly, brought Kanakadatta to her own house and learned the whole affair and hanging on Kanakadatta's neck wept *loudly, and all the people were astonished Kanakadatta then made* love to Rūpavatī Beginning from that time he continually enjoyed various pleasures with Rūpavatī who thought that she had obtained the love of Pratāpasena and gave up her resolution When he had stayed for a few days, Kanakadatta said to Rūpavatī "Beloved, my city of Puṣkarāvatī is like Indra's Amarāvatī[18] When we have gone there, I shall enjoy pleasures with you who are dearer to me than life itself" Rūpavatī replied "Lord of my life, your command must always be done by me" Then taking Rūpavatī with all her property he went to his own country and secretly told Vikramabāhu the whole story When he had heard that, the king thought in his mind "What a marvel is this! Many clever men were unable to have intercourse with her for

[18] = City of the immortals, i e Indra s abode

two nights This man has brought her and come here So I shall make Kanakadatta my minister of peace and war" Then the king gave those jewels to Kanakadatta and showing him great favor made him minister of peace and war

The goblin said "Speak, king In each birth she knew her husband Why, although she remembered her previous existences, did she not recognize Kanakadatta for what he was? For his fraudulent story was successful" The king said "Listen, goblin In each birth she had intercourse with her own husband Because of that merit she recog nized her own husband When she was born in the caste of harlots she became very wicked Because of intercourse with other men, though she remembered her previous existences, she forgot her own husband" When he had caused the king to break his silence, the goblin hung again on the śiṃśapa-tree

So ends the twenty first story of the goblin

22 How Mūladeva obtained a Bride for Śaśideva[1]

Then as the goblin was being carried along again by the king, he propounded another problem

Your majesty, there was a city named Kundinapura[2] There Śvetaketu,[3] a very pious king, lived He had a friend dear to him as life itself, a merchant named Śamkaradatta[4] That merchant married Anaṅgasena,[5] the daughter of Manidatta[6] who lived in that city With her Śamkaradatta continually enjoyed manifold pleasures Once this man entrusted his family to king Śvetaketu and when he had given a bodyguard numbering thousands to protect Anangasenā, whose appearance fascinated the three worlds, and had given urgent instructions,[6a] he went to a foreign land to trade In twelve years he did not return In his absence Anangasena became like the crescent of the moon in the waning half of the month Then occurred the festival of the god of love To that festival came men and women in great numbers to wor-

[1] This story is not in the other ver sions except the Newārī version It is a new addition to the cycle of Muladeva stories which Bloomfield treated in the article cited in note 1 to the translation of story 13 In this story, as in story 13, Mūladeva s friend is called Śaśideva and not Śaśin, W in the only place where I have been able to find the name calls him Śaśin but the Newārī version has Śaśideva

[2] The capital of Vidarbha

[3] = Having a white banner

[4] = Given by Śiva, the auspicious one

[5] = Army of love

[6] = Pearl given

[6a] I e for the guarding of his wife Bettei interprets *nirbandham ācarya* as he went toward Nirvandha (a river of southern India)

ship the love-god Manidatta's wife said to her daughter "Daughter, you should do homage to the love god for Śamkaradatta's return" Hearing that she took her bodyguard and surrounded by a hundred slaves went and worshipped the love-god and was returning to her father's house

Śaśideva, the great rascal, seeing her then was smitten with love He managed to go to the city of Padmāvatī[7] and told the story to Muladeva When he had heard it, Muladeva said "Śaśideva, my friend, do not be downcast I shall invent a way for you to obtain her" Śaśideva said "Sir, footsoldiers guard her Similarly her parents do not relax their watch King Śvetaketu is zealous in protecting her Then how is that possible?" Muladeva replied "Why worry? Friend, in this city there is a bawd named Kāmikalpalatā[8] She is able to disturb even Arundhatī[9] Therefore we shall go and inform her" Thinking that, they went and told her She said "Śaśideva and Muladeva, I also am acquainted with Anangasena But although the undertaking of the affair be difficult, I will go in spite of difficulties and tell of your love You two shall go and stay there unseen I shall continually do homage to Śiva When I have demonstrated that I have power, afterwards I shall find a strategem"

So taking two slave women she went there and continually did homage to Śiva Then she obtained great magic power All people said "This ascetic woman knows all things" When she had heard this, Anangasenā said to her mother "Mother, make the story of your son-in-law known to the omniscient woman' She replied "Daughter, you have done well in reminding me" Then she went and gave her goods and did obeisance and said "All-wise mother, my son in law has not returned in twelve years What are the facts about him? Tell me and I will give you great wealth" The ascetic woman said 'Certainly I will tell you Today go home When I have considered, I shall tell you something about him But you must bring Anañgasena here too"

On the next day Manidatta came with his wife and brought his daughter When he had given goods and made obeisance, he said "All wise mother, I have come to you with my wife and have brought Anangasenā Tell us the facts about Śamkaradatta" Because they urgently pressed her, she said "Manidatta, your son in law has married there a girl whose beauty fascinates the three worlds' Having heard that, the parents fell at the feet of the wise woman and said 'Mother, tell us by what means Śamkaradatta will leave that girl and return here"

[7] = Abounding in lotuses

[8] = The creeper that grants the wishes of lovers

[9] The wife of Vasiṣṭha one of the seven Ṛṣis She is invoked at the marriage ceremony by the bridegroom as a model of wifely fidelity

yati[20] tad vadatu bhavatī sā brūte manidatta, mantra eko vidyate kim tu sudurlabho dātum aśakyah tac chrutvā tau vadatah tāpasi, yadi bhavatyā sa mantro na diyate tadā 'nāngasene 'yam tadvirahe marişyati tadā 'sy āh śokenā "vām api marişyāvah tad vadhabhāginī bhavatī bhavişyati ity uktvā tasyāś carane punah patitau

tatah sā brūte tasmin mantre 'śakyam ekam asti yadi tava putrī tat karoti tadai 'va mantrasiddhir bhavati tadā tābhyām uktam· bhavati[21] yām ājñām caati sā 'pi tām karişyati tato manidattapatnim rahasi nitvā nigaditavatī śrnu, nibhrtamandapam krtvā tatrā 'nāngasenā "niyamānam[22] puruşam paśyantī mantram japişyati suratasambhogam tatra neşyati[23] tena puruşena pratidinam[24] sa puruşo 'pi śamkaradattasadrśo yadā bhavet tadai 'va tasyā "gamanam bhavişyati tac chrutvā sā brute gatvā svāminam prcchāmi tayā prşto manidatto brūte vallabhe, yeno 'pāyena jāmātā samāyāti tam eva karotu bhavatī tadā tayo 'ktam tava dvāry anekapadātikāh santi mantrajāpyasamaye tatra gantum na śakyate[25] manidatto brūte tava gamane virodham ko 'pi na karişyati mayā 'dya sarve jñāpayitavyāh bhavatya yātāyātam sukhena bhavişyati tato manidatto gatvā mandapam ekam akarot iyam tāpasī ghotakadolayā gatvā tenai 'va[26] vidhinā 'nāngasenām mantram japayati tayā saha kāmikalpalatā kathālāpam kurvati nityam eva tişthati

athai 'kadā tāpasī tām anāngasenam abhyadhāt putri, tvam idrśim[27] daśām kuto gata 'si tvām ativakrśatanum drştvā tava duhkhenā 'ham mahatā[28] duhkhitā tad vadatu bhavati anāngasenā brūte mātar, yāvan mama patir vānijyārtham gatas tadārabhya puruşacchāyām api na paśyāmi idānīm mantrajāpyasamaye puruşam drştvā patikrīdam smarami tac chrutvā tāpasī brūte yady evam tam[29] eva varaya sā brūte yady evam tadā bhavati tam idam vadatu tāpasī vadati sa mayā tubhyam dattah sukhāt[30] sukham ācarati bhavati sā brūte etad anyam[31] na bravītu bhavatī tato harşitā[32] bhūtvā kāmikalpalatā śaśidevāya rahasyam nigaditavatī[33] tac chrutvā śaśidevah prāptajīvana iva 'bhut atha tayā 'nangasenayā saha vividhakrīdām kurvānas tişthati anangasenā 'pi panditam śaśidevam prāpya śamkaradattam visasmāra tapasi mantrajāpyacchalena śaśidevakrīdārtham nityam eva yātāyātam karoti

[20] V *samagacchatu*
[21] V *bhavatī y° ā° ācarati sā karişyati*
[22] P *diyamanam* with *d* written above *n* V *samānīyatām iyam anyam puruşam ekam paś°* etc
[23] V *mānayişyati*
[24] V *pr° ekarūpam dhartavyam*
[25] PV *śakyante*
[26] P *tenaiva* repeated
[27] P *īdrśi*, om *daśām*
[28] PV *mahati*
[29] P *tvam evam*
[30] P *sukhāsukham ā° bhavati* V *ācaratu* for *ācarati*
[31] V *anyatra*
[32] P *°to*
[33] V *niveditavatī*

She replied "Manidatta, there is a charm But it is hard to acquire and cannot be given" Hearing that the parents said "Ascetic woman, if you do not give that charm, then Anangasenā will die of separation from him Through grief for her we also shall die and you will be guilty of murder" When they had said this, they fell again at her feet

Then she said "In that charm one thing is impossible of execution If your daughter does that, then only will the charm be successful" They replied "Whatever order you give she will carry out" Then she took Manidatta's wife aside and said "Listen Having made a hidden bower, Anaṅgasenā, when she sees a man brought to her, shall whisper the charm there Then she shall enjoy the pleasures of love daily with that man When he takes on the appearance of Śamkaradatta, at that very time he will return" She answered "I will go and ask my husband" When she asked him, Manidatta replied "Beloved, by all means do that by means of which our son-in law will return" Then she (the ascetic woman) said "At your door there are many soldiers At the time when the charm is to be recited it will be impossible to go there" Manidatta replied "No one shall interfere with your visit I will instruct everyone today You shall come and go at your pleasure" Then Manidatta went and built a bower That ascetic woman came in a horse-drawn litter and in just the way described caused Anaṅgasenā to whisper the charm Kāmikalpalata continually conversed with her

One day the ascetic woman said to Anangasenā "Daughter, how have you come to such a state? When I see you with your body extremely thin, because of your distress I am greatly distressed Tell me Anangasenā replied "Mother, since my husband went to trade, beginning from that time I have not seen even the shadow of a man Now that I have seen a man at the moment of whispering the charm, I remember my amorous sport with my husband' Hearing that the ascetic woman said 'If that is so, propose it to that same man" She replied "In that case, tell him that The ascetic woman said 'I give him to you By joy you will produce joy" She said 'Do not tell this to anyone else' Then Kamikalpalatā was pleased and secretly told Śaśideva When he had heard that, Śaśideva was as if he had regained life Then he continually enjoyed manifold amorous sports with Anangasenā And Anangasenā since she had got the learned Śaśideva, forgot Śamkaradatta The ascetic woman under pretence of reciting the charm came and went continually to further Śaśideva s intercourse

athaı 'kadā mūladevah śaśidevam abravıt sakhe, atra sthıtvā prayojanābhāvaḥ tasmād anaṅgasenām ādāya svadeśe gamyatām śaśidevo vadatı katham[34] etac chakyam mūladevo vadatı tava vacanena sā 'tıvarāgavatī yad vadişyası sā tat karişyatı tato dolayā sā 'trā "gamişyatı tadā mayo 'pāyah kartavyaḥ tatah śaśidevo gatvā 'naṅgasenām mūladevopadiştam kathayām āsa sā tad apy angıkrtavatī mūladevah sahasā bhaṭaśatanıkam[35] ādāya rājadvāram samāgatya śaśidevasadṛśo[36] bhūtvā dolarūdhām tām nırıksya tasyā vastre[37] dhrtvā vadatı[38] sma tvam mama bhāryā prānādhikā[39] katham prapalāyya yāsı[40] tadā rakşakā janā[41] anaṅgasenāyāś ceştām manıdattāya kathayām āsuḥ tac chrutvā manıdatto gatvā rājānam jñāpayām āsa rājā ca mıtrapatnıvidambanām adhıgamyā 'naṅgasenām ātmasamīpam ānıya vadatı[42] re re nırlajja, mama mıtrapatny anaṅgasenā tvayā patnım[43] vadıtvā katham dhrtā asyāḥ pıtā manıdattaḥ khyāta evā "ste tat katham etad vadası yāhı yāhı tvam aham vyāpādayāmı kım karomı yajñopavītam āste śvetaketur aham tena vakşyāmı tatas teno 'ktam cırapravāsınā mayā[44] "lokya dhrte 'yam tato 'ham mama patnım ānīyā 'vaśyam nrpatım[45] darśayişyāmı tadaı 'va mamaı 'şa[46] "kırtıh palāyişyate ıtı vākyena sarvān samtoşya gatah gatvā kāmıkalpalatām āha mātar, yadı tvam manyase tadā 'naṅgasenām ādāya gacchāmaḥ tayo 'ktam katham etac chakyam muladevo[47] vadatı mātah, sā 'tīvarāgavatı śaśidevavākyād yāsyatı kım tu tasyā akīrtır loke sthāsyatı ekā mrtā strı mayā "netavyā gandhacandanaharıtālādıbhıs[48] tām parımārjyā "dāya dolayā "nıtvā śaśidevena saha tatra bhavatı yāsyatı gatvā 'naṅgasenāyāh sarvābharanam[49] tasyām dattvā 'naṅgasenayāḥ śayyāyam śāyayıtvā bhavatyā 'tra gantavyam tataḥ śaśidevas tadgrhe 'gnım dattvā 'nangasenām ādāya palāyişyate tadā 'nangasenāyāh sarvabharanena yutām tam

[34] P om through *vadatı*, but some such words are necessary
[35] PV *bhaṭṭa°*
[36] V *°sadṛśam kṛtvā*
[37] V *vastraprānte dh°* P *dhrtā* for *dhrtvā*
[38] P om *v° s°*
[39] V *praṇasamā*
[40] V *yāsyası*
[41] V *dasıyanāś ca*
[42] V *mūladevam v°*
[43] P *matpatnım vıdıtvā* V *matpatnım vadıtvā*
[44] V *maya tām cıdālokya mā* (read *sā*) *mayā dhrtā* P for *dhrteyam, dhrtoyam*
[45] V *°pate darśayāmı*
[46] V *'şapalīttıh*
[47] P om *m° v°*
[48] P *°tālabhıs*
[49] P om *s° t° d°*, but necessary to sense

One day Muladeva said to Śaśideva "Friend, there is no use in staying here So bring Anaṅgasena and let us go to our own country" Śaśideva replied "How is that possible?' Muladeva said "She is very much enamored of anything you say She will do what you say So she shall come here in a litter Then I shall invent an artifice" Śaśideva went and told Anangaśena what Mūladeva had commanded She assented even to that Muladeva at once with a hundred servants[10] came to the king's gate in the guise of Śaśideva and looking at her as she rode in the litter he seized her by the clothes and said "You are my wife, dearer to me than life itself Why do you run away and leave me?' The guards told Manidatta what was happening to Anangasena Hearing that Manidatta went and told the king And the king, when he learned of the insult to his friend s wife, summoned Anangasena to him and said to Muladeva 'Oh shameless man, why have you seized Anangasenā, my friend's wife, saying that she was your wife?[11] It is very well known that Manidatta is her father So why do you say that? Begone, begone! or I shall kill you Will I do it? Here is the sacred thread By that I, Śvetaketu, will take oath '[12] Then he said "I have been away from home a long time, when I saw this woman, I seized her (thinking she was my wife, for she looks just like her)[13] Therefore I shall surely bring my wife and show her to your majesty Only then will this disgrace of mine be wiped out" When he had satisfied them all with these words, he went away

He went and said to Kāmikalpalata "Mother, if you think it right, then let us take Anangasena and leave" She said "How is that possible?' Muladeva replied 'Mother, since she is exceedingly enamored, she will go if Śaśideva says so However, a disgraceful report of her will remain among the people I must bring a dead woman When you have rubbed the body with perfume, sandal, orpiment, and the like, and have taken and carried her in a litter, you shall go there with Śaśideva When you have arrived, put on her all Anaṅgasenā's ornaments and lay her on Anaṅgasenā s bed and come here Then Śaśideva shall set fire to that house and shall run away with Anaṅgasenā When

[10] For *śataika*, see Intro §8

[11] The reading of the text *patnīm vad tvā* is the simplest emendation for the MS *s matpatnīm vad tvā* I ossible readings would be *tvatpatnīm* or *mat patnī tvi* or even by contamination of constructions *matpatnīm tvi* (see Whitney §968b Speyer §292) but the MS rea ling seems impossible even as a contamination

[12] I follow Better in thinking that Śvetaketu here takes an oath on h is *yajñopavīta*, though in detail my translation differs somewhat from his A really satisfactory interpretation is not at hand I suspect some corruption in the text

[13] This bracketed phrase is not repre sented in the text which may be incom plete here

ālokya sarve 'nangasenajñanam tasyam eva karişyanti tataḥ kaiś cid apı na vaktavyam anañgasenā parapurusam ādāya palāyitavatī atha muladevopāyena[50] tathavidham karmā "carya[51] tam ādāya svadeśam agamac chaśidevo muladevena saha

atha 'paradıne tanmatāpıtarau bahu[52] vılapantau tişṭhatah rājñā svayam āgatya tasya asthını mıtrasnehān nānātırthe[53] prasthāpıtānı tāpasi hā ha kṛtvā vılapantı vadatı asmın deśe na sthātavyam anañgasenā priyaśişyā mrte 'ty aham anyatra yāmi ıtı nıgadya padmāvatyām nagaryam yayau atha kıyatā kālena mūladevo 'nañgesenām ādāya śaśidevasahıtas tām rājānam darśitavān uvāca matpatnım anangasenakārām paśyatu devah asyāḥ sādṛśyamohena purā 'nangasenā dhṛtā tatas tam alokya rājā vismito vadatı aho sākṣad anañgasene 'yam tato rājā prasādam dattva prasthāpıtavān anañgasenāyā matāpıtarau tām duhıtaram eva "lokyā 'nangasenayah sarvābharanam tasyaı dadatuś cakrandatuś ca

vetalo vadatı vadatu deva kāmıkalpalatayā mahatī buddhiḥ kım va mūladevasya rājā vadatı śṛnu re vetala mūladevo mahān dhūrtaḥ sarvatro[54] 'tpannabuddhitvat ıtı rajanam vañcayıtvā vetālaḥ śiṅśapāvṛkṣe punar lalāga

ıtı dvāvinśatıvetālakathaprabandhaḥ [55]

Story 23[1]

atha punar ānıyamano vetālah kathām aparām kathayatı

deva, narmadātaramgınıtıra ekacakravartīnāmadheyā[2] nagarı sthıtā tasyam arımaulımanır[3] nāma rājā babhūva ekadā mahān[4] eko jantur āgatya srotasi[5] mılitaḥ purajanaiḥ kutuhalena sa mārıtaḥ [6] tasyo 'dare trailokyamohanıyākṛtır ekā kanyā prāpta sahasa sarve[7] tadvṛttāntam rajānam jñapayam asuḥ rājā tatrā 'gatya vividhasauhṛdam[8] ācarya papraccha he kanyake, kā tvam kımartham ıdṛśīm daśām āgatā 'si pṛṣṭā brūte deva, nṛpamanımukuṭasya rājnaḥ kanyā

[50] P *mūladevoyena* V *muladevasyopājena*
[51] P *'caryeti*
[52] V *bahuvidham*
[53] V *śmaśānatirthe*
[54] V *yatah sarvatra upapannabı ddhit vam asya* I has *yatah* crossed out
[55] V *ekavinśo vet°*
[1] HO om story In V 22
[2] V *ekacakravartin°* W calls it *eka cakrā*
[3] V always so P sometimes with *mani* omitted, once with *mani* erased W has both forms
[4] V *mahākāyo y° eka*
[5] V *srotasā*
[6] V *vidāritah*
[7] P has *s°* in brackets
[8] V *tām ālokya v°*

they see her covered with all Anañgasenā's ornaments, everyone will think she is Anañgasenā So no one will say 'Anañgasenā has run off with another man'" According to Mūladeva's strategem the plan was carried out and Śaśideva took her and went with Mūladeva to their own country

The next day her mother and father continually lamented loudly The king himself came and through affection for his friend sent her bones to various holy pilgrimage-places The ascetic woman cried aloud "*Alas! alas!" and lamenting said "I will not stay in this place Since* my dear pupil Anangasenā is dead, I will go elsewhere" When she had said this, she went to the city of Padmāvatī After some time Mūladeva with Śaśideva took Anangasena and showed her to the king and said "Let your majesty see how my wife looks like Anañgasenā Deceived because of her resemblance I formerly seized Anangasenā" When he had looked at her, the king was astonished and said "Why, this is Anañgasenā in person!' The king then gave proof of his favor and dismissed them Anañgasenā's mother and father, when they saw her, who was really their own daughter, gave her all Anangasenā's jewels and wept

The goblin said "Let your majesty speak [14] Did Kāmikalpalatā or Mūladeva show more ready wit?" The king replied "Listen, goblin Mūladeva was the greatest deceiver because his wit was more ready at all times" Thus having deceived the king, the goblin hung again on *the śiṁśapā-tree*

So ends the twenty-second story of the goblin

23 How an Ogre devastated Arimaulimani's Kingdom[1]

Then as the goblin was being carried along again, he told another story

Your majesty, on the banks of the river Narmadā there stood a city named Chakravartī [2] There lived a king called Arimaulimani [3] One day a great animal was found coming down the river The people of the town killed it out of curiosity In its belly they found a girl whose beauty fascinated the three worlds At once they informed the king of that matter The king went there and showed her kindness in various ways and asked her "Maiden, who are you? Why have you come to such a state?" She answered "Your majesty, I am the daughter of

[14] For the construction, see Intro §S

[1] This story is not in the other versions

[2] Perhaps = being governed by a supreme king

[3] = Whose enemies are his crest-jewel For a non honorific meaning, see note 17

king Nṛpamanimukuṭa[4] and am called Śobhāvatī.[5] Surrounded by a hundred attendants I entered the water of the river to sport in the water. Then this creature caught me and swallowed me. I have become like one in a dream. Where my father's country is or where I am, neither one do I know." Hearing that the king said: "Maiden, previously king Nṛpamanimukuṭa sent a man to me to suggest that I should marry you." She replied: "Your majesty, what is your name?" The king replied: "I am king Arimaulimani." She said: "Your majesty, my desire has been accomplished." Then the king became very desirous to marry her.

Learning that, an ogre, who was disguised, said: "How will you marry this Śobhāvatī? I and my father will eat her. So if you desire your own life, do not marry her. My father appears in the form of a crocodile, and my mother in that of a leech. I have the form of a lizard." The king flew into a passion and said to him: "You scoundrel of an ogre, what can your father do to me?" The ogre answered angrily: "You scoundrel, you worst of kings, we are brahman-ogres. How dare you insult my father? But let it pass. I tolerate the offence once." The king said: "There may be occasions where once is enough.[6] I shall insult him a hundred times. Go, villain. Do what you can." Then the ogre in anger said: "Worst of kings, now you had better protect your whole kingdom."

When the ogre Tālajaṅgha[7] had said this, he immediately informed his father and went to Laṅkāpurī.[8] There he assembled the ogres and came to the city of king *Arimaulimani with his father*. *Disguising* themselves they continually ate all the men that they caught. Then Tālajaṅgha said: "Mother Kumbhodarī,[9] putting on the form of a harlot go to that city and eat the men and make the city empty." Hearing that, Kumbhodarī put on the form of a harlot and stopped at a bawd's house. The bawd seeing her asked: "Who are you?" She replied: "I am a harlot named Madonnatā.[10] I wish to stay in your house." She said: "Stay in my house at your pleasure."[11] Then whatever men loved her she took in private under pretext of sporting with them and ate them.

One day Vidyādhara,[12] the son of a teacher named Vasudatta,[13] met

[4] = Having kings as his crown of jewels.

[5] = Abounding in beauty.

[6] *For varaṅka see Intro.* §9. The sense of the sentence is somewhat doubtful.

[7] = Having legs as long as a palm tree.

[8] The chief city of Ceylon, the capital of Rāvaṇa, *king of the rākṣasas*.

[9] = Pot-belly.

[10] = Sublime in love.

[11] *If śiṣṭaṃ is correct and not tiṣṭha tu, a subject bharatī must be understood.*

[12] = Possessed of knowledge.

[13] = God-given.

saha militah tadā sā vidyādharam atisundaram dṛṣṭvā tena samam krīdantī vidyate atha nijapatnīnirbandhād dinam ekam nā "gatah tadā rākṣasī kāmapīditā niśvasya mātṛrūpena tasya gṛhe rātrau gatvā vidyādharam nijakāntayā saha ramamānam ālokya prakupya tatrai 'va bhramarī bhūtvā puṣpaghrānasya vyājena vidyate tatas tām ālokya vidyādharo nijakāntām abravīt. priye, bhramarī 'yam nihsāryatām asyāḥ pakṣavātena dipo nirvānatām eṣyati tatas tayo 'ktam nātha, puṣpamadhugandhenā 'tra bhramari 'yam tiṣṭhati tiṣṭhatu tato vidyādharena dīpanirvānatayā hastāghātena sā kṣiptā tatah sā murchām mahatīm āsādya katham api svāsthyam āsāditavatī tataḥ sā madonnatā manase 'ty acintayat· yadā matsamīpam āyāsyaty ayam tadā 'sya rūdhiram mānsam ca khāditvā duḥkham etat praśamayiṣyāmi

athā 'paradine tayā saha krīditvā gatanidram vidyādharam iyam vyāpādayām āsa kharjūrajaṅgha[23] āgatya khāditam imam[24] nitvā nijasthānam āgatah atha paurena jñātvā tattvam asyāś ceṣṭā rājani jñāpitā deva, ekā[25] rākṣasī veśyārūpena vidyate sai 'va paurajanān khādati vidyādharo 'pi khāditas tayā tato 'rimaulimanir gatvā tām papraccha re re pāpiṣṭhe, tvayā[26] brāhmanaputraḥ khāditaḥ tat[27] paurena dṛṣṭvā jñāpito 'ham rākṣasī brūte bhavato[28] bhadram eva jñāpitam kumbhodarī nāma rakṣasy aham mama bhartā kharjūrajaṅghah putraś ca tālajanghah tvayā me putram tiraskṛtya śobhāvatī nītā tena kopena rākṣasān gṛhitvā mama svāmī vipram khādati tato rājā sarvān ādideśa rākṣasī 'yam hanyatām sā ca nijamūrtim dhrtvā tān sarvān tiraskṛtya kharjūrajaṅghasya sthānam gatā[29] tato rājā yogyalokam prasthāpya tasya pritim akārayat niyamam kṛtvā pratyekajanam[30] dadāti anena vidhinā kālam nayamāno vidyate

athai 'kadā putravatyā divaso militaḥ sā tu putramaranam avagamya roditi ity eva kāle mahābalanāmnā mahārājena deśāntarinā pṛṣṭā mātaḥ, kimartham rodiṣi tadā sā mahābalam vṛttāntam abhyadhāt teno 'ktam mātaḥ, sarvān rākṣasān aham vyapādya tava putrasya rakṣanam karisyāmi gatvā rājānam jñāpaya tatah sā

[23] V *kharjrura°* throughout
[24] P *idam n°* V *imam jnātā*
[25] V *kuṭṭinīgṛhe e°*
[26] P *taya*
[27] V for sentence *p° dṛṣṭvāham jnā*
pitah P *'yam* for *ham*
[28] P *bhavatā* V *bhavatah*
[29] P *gatah*
[30] V *pratyaham ekaj°*

once and informed the king The king summoned him and said "Son, if so, then I will give you this kingdom" Mahābala went joyfully and beat Kharjūrajaṅgha, who became afraid on account of his strength and said "Prince, spare me" The prince answered "Take an oath regarding slaying living beings You must not do violence in king Arimaulimani's city" When he had heard that, the ogre promised He released him and went to the king

The king, since his object had been accomplished, showed little respect for him Then the prince became angry and said "Your name Arimaulimani[17] is fitting because of the combination of the other meanings of the words Therefore you are not clever" When he had said this, Mahābala at once released the ogre from his oath and went to his own country Thereafter the ogres ate the king's citizens The king took Śobhāvatī and went to Mahabala's country Mahabala honored him and on the next day asked him "King, why are you in this condition?" Then the king, because he had committed a fault, did not know what to say The noble Mahabala smiled a little and went again and extracted the promise from the ogre He gave to Arimaulimani, though he had shown himself of such a bad character, a body of his own elephants, horses, and troops, and made him king and then he went to his own country[18]

The goblin said "Let your majesty speak[19] Who slew the citizens and the brahman Vidyādhara, Arimaulimani or Mahābala or the ogre Tālajaṅgha?" The king said "Listen, goblin The murder of the citizens rests on Arimaulimani the king and no other" Thus having broken the king's silence by the pretext of a riddle, the goblin hung again on the śiṁśapā-tree

So ends the twenty-third story of the goblin

24 How Jimūtavahana saved the Nāgas from Garuda[1]

Then as the goblin was being carried along again, he told another story

[17] Here the name has its derogatory meaning probably 'jewel or greatest of enemies' or perhaps 'the crest gem of his enemies' With *maulimaṇi* in the sense of superior or best of a class cf *ratna* in this sense

[18] Instead of *agamat* of the text grammar requires either *agamyata* or *gatam* An example of careless writing

[19] For the construction see Intro §8

[1] In the other versions this story has as preface an account of how Jimūtavāhana and his father abandoned their kingdom to their relations and went to live as hermits J then married a girl the sister of his friend The story has been treated by F D K Bosch in his dissertation submitted at Leiden in 1914 *De Legende van Jīmutavāhana in de Sanskrit-litteratuur*

deva, asti narmadātīre dharmapuranāmadheyam nagaram tatra jīmūtavāhano nāma rājā babhūva sa rājā 'mātyasahitaḥ sukhāsīna āste ity eva kāla ekā stri karunasvarena roditi krandanam śrutvā rājā pratīhāram ādideśa. pratīhāra, kā roditī 'ti gatvā vicāraya tato gatvā vadati mātah, kā tvam katham vā rodiṣi sā brūte putra, nāgamātā 'ham mamā 'ṣṭa putrā garudena[2] khāditāḥ eṣa ekah putro vidyate tam[3] api vairibhāvena khāditum cāhayati[4] tenā 'ham krandāmi tatah pratihāro gatvā rājānam jñāpayām āsa deva, śaṅkhanāmno nāgasya mātā roditi tasyā aṣṭau putrā garudena khāditāḥ eka eva putro vidyate tam api vairibhāvena khāditum cāhayati bhavişyacchokam adhigamya roditi tac[5] chrutvā rājā vadati pratīhāra, gatvā tām jñāpaya aham tasyāḥ putrarakṣām[6] karişyāmī 'ti[7] kim tu garudasyā "gamanakālam samadhigamya mām neṣyati tac chrutvā pratihāro gatvā nāgamātaram abravit nāgamātas, tava putram rājā rakṣişyati[8] kim tu garudāgamanakāle rājānam jñāpayişyati ity uktvā calitaḥ

atha tayā garudāgamanakāle[9] nīto[10] rājā paramadhārmiko jīmūtavāhanas tasmai garudāya svadeham upadhaukitavān[11] tato garudo nrpateḥ pārśvam ekam akhādayat anantaram pārśvaparivartanam ācaryā 'parapārśvam upanīya vadati he mahāśaya khageśvara, etat pārśvam api sukhena khāditvā nijasthānam sarpatu[12] bhavān tac[13] chrutvā sahasā vitarkya[14] garudo vismito 'cintayat ko 'yam mahāśayaḥ[15] pāpiṣṭhena mayā khāditah anye[16] tavan maddarśanena prānāns tyajanti ayam ca khādyamāno 'pi prasanna etad vacanam vadati viśeṣataś ca yajñopavitadhārī dṛśyate tasmād brahmavadham kṛtavān asmi iti vicintya garudas tam abravīt bho mahāsattva, kim brāhmano bhavān rāja vadati nā 'ham vipraḥ samdeham vimucya[17] bhavān mam khādatu garudo vadati kim kṣatriyo 'si tac chrutvā rajā tūṣnīm sthitaḥ garudaḥ punas tam abravit bho mahāsattva, bhavato varnaḥ samadhigataḥ kim tu nijanāma pāpiṣṭham mām jñāpaya nirbandhātiśayena rājā brūte pakṣirāja, jīmūtavāhananrpatir aham garudo vadati aham tāvan nāgān khādāmi tad bhavān katham ātmānam khādayati iti pṛṣṭo brūte khageśvara,

[2] W has *garuḍa* and *garutmat*
[3] V for *t° a° v°*, *etam dveṣabhavena*
[4] Everywhere P has *spṛhayati* with *cā* written above *spṛ* V always *spṛhayati* HO when they resume, *cāhayati*
[5] HO resume here
[6] P *putraṁ rakṣām*
[7] P om *iti*
[8] P *putrarakṣām rājā karişyati*
[9] P *°gamanasamaye*
[10] P *ānīto*
[11] P *upaḍhaukayitavān* HO *upaḍhaukayitavān*
[12] HO *samarpayatu*
[13] P *etat*
[14] P *vitarko vism° g°*
[15] O *mahāyaśah* V *mahāyaśāh*
[16] HO *anyais*
[17] HO *vimucyata*

Your majesty, there is on the banks of the Narmada a city called Dharmapura[2] In it there lived a king named Jimūtavāhana[3] The king was once comfortably seated with his ministers At that moment a woman wept with a mournful voice Hearing her lamentation the king ordered the doorkeeper "Porter, go and find out who the woman is that is weeping" So he went and said "Mother, who are you and why do you weep?" She answered 'Son, I am the serpent-mother Eight of my sons have been eaten by Garuda[4] This is my only surviving son Garuda because of his enmity wishes[5] to eat him also For that reason I lament" Then the porter went and told the king "Your majesty, it is the mother of the serpent named Śaṅkha[6] that is weeping Her eight sons have been eaten by Garuda Just one son is left Him also Garuda wishes to eat because of his enmity Feeling grief for what is to happen she weeps" Hearing that the king replied "Porter, go and inform her that I shall protect her son But when she has ascertained the time of Garuda's coming, she shall take me there" Hearing that the porter went and told the serpent-mother "Serpent-mother, the king will protect your son But at the time of Garuda's coming he shall inform the king" Saying that he went away

At that time of Garuda's coming she brought the very pious king Jīmutavahana and he offered his body to Garuda Then Garuda ate one side of the king Immediately he turned over and offered the other side and said "Oh noble lord of the birds, eat this side also at your leisure and depart to your own place" Hearing this Garuda at once deliberated and thought in astonishment "Who is this noble man that I, wretch that I am, am eating? Others, surely, abandon life at sight of me But he, even though he is being eaten, calmly says this More than that, I see that he wears the sacred thread Therefore I have committed brahman murder" When he had thought this, Garuda said to him "Noble man, are you a brahman?' The king replied 'I am not a brahman Put aside your hesitancy and eat me" Garuda said "Are you a kṣatriya?' Hearing that the king remained silent Garuda again said to him "Noble man, I have found out your caste But tell me, who am very wicked, your name" Because of his great persistence the king replied "King of the birds, I am king Jīmūtavāhana" Garuda said "After all, it is snakes that I eat Then why do you let

[2] = City of righteousness

[3] = Whose chariot is a cloud In the other versions he is a vidyādhara

[4] Garuḍa is the mythical king of the birds who is the enemy of the snakes the mythical Nāgas half human and half serpent They are born from a mother Kadrū or Surasā Their number is variously given, but is usually seven or eight

[5] On *cikīrṣati* see Intro §8

[6] = Shell In the other versions Śaṅkhacūḍa

śaṅkhasya mātur aṣṭau putrā bhavatā khāditāḥ eka eva putro 'vaśiṣṭaḥ tam apı khāditum[18] cāhayatı bhavān ıtı[19] sā roditı tadā[20] 'ham pratıjñātas tasya rakṣārtham ātmaśarīram upanītavān

tac chrutvā duhkhito bhūtvā pātālam pravıśyā 'mṛtam ānīya garudo jīmūtavāhanasya śarıram sampūrnam kartum udyato 'bhavat tadā rājā vadatı bho pakṣırāja, yady evam syāt tadā 'ṣṭau nāgaputrān jıvayā 'gratah paścād yad yuktam tad ācarıṣyatı bhavān etena vacanena garudaḥ prıto bhūtvā tān sarvān jīvayıtvā paścān nṛpatım jīvayatı sma tataḥ sā nāgamātā navaputrasahıtā[21] suprıtā[22] nırbhayā tatraı 'va sthıtā jımūtavāhano 'pı svam[23] ālayam ājagāma

jımūtavāhanagarudayor[24] madhye ko mahāyaśā[25] ıtı vadatu deva[26] rājā[27] vadatı, śṛnu re vetāla jīmūtavāhanah pakṣırājo mām yajñopavītadhārınam ālokya na[28] khādıṣyatı vıśeṣataś ca tena saha mama vırodho nā 'stı tasmān nāgaputrasya rakṣanam[29] ācarya mahāpunyam prāpnomī 'tı vicintya garudāya svaśarīram upanītavān kım tu garudo mahāyaśah[30] nrpatāv ıtı vādını vetālaḥ śınśapāvṛkṣe punar lalāga

ıtı caturvińśo[31] vetālakathāprabandhah

Story 25[1]

atha rāja vetālam śākhāmśākhām[2] bhrāmambhrāmam kadarthyaı[3] 'kavrddhaśākhāyām[4] vıdhṛtya sthıtaḥ rājā prabandhenā "netum akṣamo bhūtvā khadgena śākhām ucchıdya śākhāsametam vetālam skandhe krtvā maunaparāyano bhūtvā kṣāntiśılasamīpam gantum upacakrame tathā 'pı vetalah guruvākyam[5] praśnam akārṣīt

deva, dakṣınasyām dıśı dharmaseno nāma rājā "sīt tasya mahādevī candrāvatı tasyām anena vılāsavatī nāma kanyā samutpāditā

[18] HO *khādayıtum*
[19] P om
[20] O *tamaham* PV *tad aham*
[21] HO *mānavap°*
[22] O *supratıtā*
[23] P *svanılayam* V *svālayam*
[24] P *vetalo vadatı j°*
[25] HO *°yaśa* V *°yaśāh*
[26] V *devah*
[27] P om *r° v°*
[28] P om
[29] P *°putraralakṣām*
[30] HO *°yaśah*
[31] P *°vińśatitamo* V *trayovinśa*

[1] In V the story is 24 and the conclusion of the frame story is 25
[2] HO *śākhamśākham*
[3] P *samkad°*
[4] P *ekavṛkṣaśākh°*
[5] P *punar guruvākya*

yourself be eaten?" Thus questioned he replied "Lord of the birds, you have eaten eight sons of Śankha's mother Only one son is left You desire to eat him too For this reason she was lamenting I gave a promise and offered my own body to save him"

When he had heard that, Garuda was grieved and having entered Pātala he brought nectar and commenced to make Jimutavāhana's body whole Then the king said "King of the birds, if it is to be so, then first bring to life the eight young snakes Afterwards you shall do what is fitting" Pleased with this speech Garuda brought them all to life and afterwards healed the king Then the serpent-mother with her nine sons remained there very happy and free from fear And Jimūtavāhana went to his own house

"Of Jimutavāhana and Garuda which is the more glorious? Let your majesty speak"[7] The king said "Listen, goblin. Jimūtavāhana considered 'The king of the birds, when he sees that I wear the sacred thread, will not eat me More than that, I have no quarrel with him Therefore I shall save the young serpent and obtain great merit,' and he offered his body to Garuda But Garuda is the more glorious'[8] As the king was saying this, the goblin hung again on the śiṁśapā tree

So ends the twenty fourth story of the goblin

25 How the King was Unable to solve the Riddle of the Mixed Relationship and how the Goblin aided him in outwitting Kṣāntiśīla[1]

Then the king, caring little for his continual motion from branch to branch, caught the goblin on a large branch *Since the king was unable* to carry him off because of his firm grip, he cut off the branch with his sword and put the goblin, branch and all on his shoulder Then determined to keep silent he proceeded to go to Kṣāntiśila Nevertheless the goblin propounded a riddle involving a difficult argument

Your majesty, in the southerly region there was a king called Dharmasena[2] His chief queen was Candravati[3] She bore to him a

[7] For the construction see Intro §8

[8] In the other versions the serpent returns and interrupts Garuḍa in the course of his meal The question as to nobility then lies between him and the king and the serpent is judged more noble In Ś it is added that the king had formed the habit in previous existences of giving up his life for others and so he suffered no harm in offering his life this time

[1] The other versions give no account of the earlier history of the vetāla inhabited corpse On this story see Intro §4

[2] = Army of righteousness In S he is called Dharma as also in the MSS of K in Ś Pradyumna king of Prabhāvatī

[3] = Possessing the light of the moon or possessing gold In S Candravatī In Ś Pradyumna is married to Prītikarī Their daughter Candraprabhā was married to Vijayabala king of the Dekkan and had a daughter Lāvaṇyavatī. It is to the two latter women that the adventure happens

ekadā sinhaleśvaro rājā tam dharmasenam[6] jetum āgatah tadānīm anyonyayuddham tayor[7] nrpatyor abhūt [8] atha balavatā sinhaleśvarena parājito dharmasenah svarājyam vihāya hayam āruhya vanam praviveśa tadvrttāntam adhigamya tasya mahādevī candrāvatī duhitaram vilāsavatīm[9] ādāya vanam[10] prāptavatī atha tatrai 'va vane pracandasinho nāma ksatriyo mrgānveṣanāya sasuta[11] ājagāma [12] sa kardame pathi strīdvayapadacihnam nirikṣya pracandasinhah putram abravit· bho putra, divyastridvayasya[13] padacihnam upalakṣyate tad yadi strīdvayam[14] prāptavyam tadā dīrghacaranā mama[15] bhāryā hrasvacaranā tava bhāryā tac[16] chrutvā tatputrena[17] svikrtam tatas tena padacihnena gatvā candrāvatīvilāsavatyau sarovare tabhyām[18] prāpte tad daivavaśād dīrghacaranā pracandasinhena svīkrtā hrasvacaranā tatputrena[19] svikrtā kālavaśāt tayos tābhyām putrāv utpāditau tatkumārayoh[20] sambandhah ko bhavatu [21] krodham vimucya samdehacchedam ārabhatu[22] deva [23]

tac chrutvā rājā viparītasambandhaparicccheda[24] āsakta[25] ivā ''sit ajñātvo 'ttaram na[26] dātum doṣo nā 'sti iti vicintya drdhamaunena kṣāntiśilasamīpam gacchan vidyate [27] vetālo[28] vadati bho rājan, anena sattvena gunaviśeṣena[29] tvayi[30] prito 'smi tvam vijayi bhava kim tu tava hitam yad vadāmi tat śrnu rājo 'vāca ko bhavān mrtakādhiṣṭhitah kena vā sarvajñatā tavā 'dhiṣṭhātrī tad[31] aham śrotum icchāmi śrutvā[32] vihasya vetālo 'bravīt [33] śrnu, rājan, mama vrttāntam

aham iha rājadhānyām[34] jātitaili[35] grhasthah sthito 'smi ekadā daivayogena mama[36] grhe jñāni puruṣaikah samāgatya mihitah katipayamāsān madīyāyatane maṭham krtvā mayā[37] saha sthitah prati-

[6] P *dharmaśilam*
[7] P om *t° n°*
[8] PV *babhuva*
[9] P om
[10] P *bhayad v°*
[11] P om
[12] P *jagāma*
[13] P *°dvayya*
[14] HO om *dvayam pr°* V *labhyeta* for *pr°*
[15] P *sa m°*
[16] O om *t° ch°*
[17] P om *tat*
[18] PV om
[19] P om *tat*
[20] PV *tayoh k°*
[21] PV *bhavati*
[22] V *aracayatu*
[23] PV *deiah*
[24] P *°chede*
[25] HO *asakta* (? *aśakta*)
[26] HO *uttareṇa* P *ajnatottareṇa*
[27] P *°ann āste* Here V inserts *iti caturvinśavetalakathaprabandhah*
[28] P *tato v°*
[29] P om.
[30] PV *prajnabalena t°*
[31] HOV *kena ca t°*
[32] P *tat ś°*
[33] P *vadati*
[34] H *°dhānīye* O *°dhānīya*
[35] PV *jātyā tailī*
[36] P om *m° g°*
[37] HO *mayā sa yācitaś ca pratid°* etc V *maya sthāpitah*

daughter named Vilāsavatī [4] Once king Sinhaleśvara[5] came to conquer Dharmasena, and a battle was fought between the two kings Sinhaleśvara who was strong conquered Dharmasena, and he abandoning his kingdom mounted a horse and entered the forest When she heard the news, his chief queen Candrāvatī took her daughter Vilāsavatī and went into the forest Then into that same forest a kṣatriya named Pracandasiṁha[6] had come with his son to hunt deer In the mud on the path Pracandasiṁha saw the footprints of two women and said to his son "Son, here I see the footprints of two beautiful women Now if we find the two women, the one with the long feet will be my wife and the one with the short feet yours" Hearing that, the son agreed They followed those footprints, and Candrāvatī and Vilāsavatī, who had come to a lake, were married by them by the power of fate, the one with the long feet by Pracandasiṁha, the one with the short feet by his son [7] In the course of time the two women each bore a son to them What shall be the relationship between those two sons? Let your majesty put aside anger and undertake to solve the question [8]

When he had heard that, the king seemed to be intent upon the solving of the inverted relationship He thought "If I do not know, it is not a sin not to give an answer," and in complete silence he continued on his way to Kṣāntiśila The goblin said "King, because of your courage and the excellence of your qualities I am pleased with you Be victorious But listen to this which I tell you of advantage to you" The king replied "Who are you who dwell in a corpse and whence comes the omniscience that resides in you? I desire to learn that" Hearing that the goblin laughed and said "Listen, king, to my story

"I was a householder, an oil miller by caste, here in the capital Once by the power of fate a wise man came and arrived at my house For some months he stayed with me, in a hermitage-cell which I had made at my dwelling Every day food was provided for him as alms

[4] = Possessed of coquetry In the other versions Lāvaṇyavatī

[5] = Lord of Ceylon In the other versions the king's relations attempted to seize the kingdom In S the king went with the women and was killed while protecting them from wild mountaineers

[6] = Terrible lion In S Caṇḍasiṁha and his son Siṁhaparākrama, in Ś unnamed

[7] In the other versions the one with long feet was the daughter, the one with short feet the mother

[8] For the construction see Intro §8

dinam tasmai bhikṣābhojanānnam[38] kalpyate anantaram varṣaprabhāte tena jñāninā deśantare[39] gantavyam iti kṛtvā[40] nibhṛtam aham ukto viśeṣena bho gṛhastha, asmakam[41] anekasevām kṛtvā tiṣṭhasi[42] tena tvayi parituṣṭo 'smi āgaccha te[43] jñānasiddhim kathayāmi iti kṛtvā kṛpaya mahyam siddhijñānam kathayām āsa punaḥ satyam idam kārayām cakre mama purvasevakaḥ putrapratimo varṣabhyantare mamā 'nveṣane samāgamiṣyati[44] tasmai jñānam kathayiṣyāmi[45] 'ti svīkṛtya tiṣṭhāmi[46] sa[47] tu mama gamanasamaye samāgatya na[48] militaḥ samīkṣyate[49] yadi tvam asmākam satyam pālayasi tadā[50] tasminn atra bhramanoddeśe samayate jñānam idam tasmai tvam[51] vijñāpayiṣyasi sa ca tava[52] bhrātā tasmai kapaṭam na karisyasi yady evam na karoṣi[53] tadā tava durvipakena[54] anena[55] mama śāpena viparītamaranam te[56] bhavisyati sudṛdham[57] iti kṛtvā gurur me[58] mām uddiśya[59] deśantaram cacāla ata eva nigadyate tvam asmadiya[60] upadeśe 'vahelām na karisyasi[61]

iti pratipādya vetālah tuṣnīm[62] cakāra tato raja vihasya vetālam punar āha bho vetala, nigadyatām tad vṛttāntam[63] tato vetālo hasitvā punar āha

śṛnu rajan jñānini mama gurau deśāntare[64] gate tacchiṣyah[65] samagatya[66] mama śrame[67] militaḥ āgatya[68] mām uvāca yo 'sau jñāni cā 'tra sthitah sa tu kva tadā mayo 'ktam deśāntaram[69] jagāma mam prati kim vidhanam krtvā gataḥ tasmai[70] mayo 'ktam na kim cit iti[71] śrutvā sa tu ha ha hato 'smī 'ti kṛtvā bahu vilapya nirāśo[72] bhutvā jagama gate tasmins[73] tatah[74] prabhṛti mayā tadupadeśam dhyāyatā[75]

[38] P for *bh° k°*, *bhikṣā diyate* V *°bhojanānyapakalpyate*
[39] HO *°ntaram bhramiṣyati* V *°ntaram bhramiṣyate*
[40] HO *k° n° aham ṛte ukta i°* V *k° n° aham evam ukto v°* P for *k° viśeṣeṇa k° mayi kaścid uktam*
[41] P *tvam a°*
[42] P *kṛtavān*
[43] P *j° te*
[44] P *vam̃g°*
[45] P *°ṣyati*
[46] P *tiṣṭhasi*
[47] P om through *yadi* in next line
[48] HO om
[49] HO *samikṣate*
[50] P om
[51] P om
[52] P om
[53] PV *karisyasi*
[54] P *°pāke*
[55] P om
[56] PV om
[57] P *t° s°*
[58] P om
[59] HO *udiśyate* V *upadiśya*
[60] HO *asmiya upa°* P *madiyopa°* V *asmadīye upa°*
[61] O *°ṣyati*
[62] PV *dṛṣṭim*
[63] PV *vṛttam*
[64] PV *g° d°*
[65] P *°chiśyah.* O *taddiśyah.*
[66] HO *sa tu sam°*
[67] P om *mamāśrame*
[68] P *sa tu samāgatya*
[69] P *sa tu d°*
[70] HO *tair*
[71] P *tat* V om
[72] HO *nirāso*
[73] MSS and V *°min*
[74] HO *tata*
[75] HOV *dhyāyan*

Afterwards just before the breaking of the rainy season[9] the wise man determined that he would go to another place and in private he said to me very particularly 'Householder, you have done many services for me continually Therefore I am pleased with you Come I shall tell you a way to acquire magic knowledge' When he had said this, in compassion he told me how to acquire magic knowledge But he made me make this promise 'My former attendant, who is like a son to me, will come here in search of me during the rains I have promised him that I will instruct him in magic knowledge But at the time of my departure it is clear that he has not arrived and found me If you keep my promise, then, when he has arrived at this place in his wanderings, you will make this knowledge known to him And he shall be your brother You shall not defraud him If you do not act in this way, then because of my curse, which has evil consequences for you, you shall die a frightful death' When he had charged me thus strictly, my teacher instructed me and went to another country That is why I say 'You shall not show disrespect to my instruction'" When he had imparted this, the goblin was silent Then the king laughed and said again to the goblin "Goblin, let that story be told" The goblin laughed and said further

"Listen, king When the wise man, my teacher, had gone to another country, his disciple came to my abode and met me When he came, he said to me 'Where is that wise man who stayed here?' Then I replied 'He has gone to another country' 'What arrangements did he make for me when he went away?' I said to him 'None at all' When he had heard that, he cried 'Alas! alas! I am ruined,' and lamenting much and disappointed he went away When he had gone, from that time on I dwelt in my house sorrowfully, meditating on those

[9] Uhle translates *varṣāprabhāte* nach Ablauf eines Jahres,' and below *var ṣābhyantare* innerhalb eines Jahres *varṣā* which is certainly the stem in question in the first word and probably also in the second, does not have the meaning year in the lexicons But *prabhāta* means 'beginning rather than 'end Divide *varṣā-aprabhāte* 'the rains not having begun," and *varṣā-abhyantare*

'sukhena gṛhavāsaḥ[76] kriyate guruvacanam anyathā kurvāne[77] sāparādhe mayi śaṅkā[78] mahatī bādhamānā[79] mamā 'ntare[80]

ato[81] daivayogena rājabhavane caurāś[82] curīm[83] kṛtvā 'nekasāmagrīm apahṛtyā 'śvaśālāyām[84] ghoṭakaikam[85] gṛhītvā mama dvāri bandhanam kṛtvā vihāya caurāḥ palāyitāḥ prabhāte rājā curīm[86] śrutvā[87] duḥsādhum ānīya samādideśa[88] are duḥsādho,[89] madīyabhāndāre curī[90] kṛtā ghoṭako 'śvaśālāyā nīto 'sti[91] jñāyatām asya nirnayaḥ sudṛdham api jñātvā śīghram[92] āgaccha yadi cauram samānīya na dadāsi tadā tvām eva saparivāram ekatra kartayitvā[93] prothayiṣyāmi[94] iti śrutvā duḥsādhunā gṛhe gṛhe caurānveṣanam kṛtvā[95] mama dvāri ghoṭakam prāpya mām api dhṛtvā[96] cauram iti kṛtvā rājani vijñāpya ghoṭako darśitaḥ śrutvā rājā sakopaḥ samādideśai 'nam[97] śūle[98] nītvā[99] dehi tathā tenai 'va rājādeśam śirasi[100] nidhāya grāmopānte samānīyā 'ham tair eva dandapāśikaiḥ śūlena[101] samāropitaḥ śūle sthitvā yogabalena samādhinā[102] prānān vāhayitvā kramaśo galite[103] hṛdi punar aham tataḥ sammukhasthitagharagharātīravartivṛkṣe[104] vetālādhiṣṭhito bhutvā viśramito[105] 'smi jñānabalena sarvajñatā mayi samutpannā

sa tu mama guruśiṣyo deśe deśe paribhramya hiṅgulādevīsamīpavartini[106] deśāntarānām[107] viśrāmasthānamandape gurum[108] dadarśa dṛṣṭva sarvavṛttāntam[109] gurave nivedita śrutvā vyathitena gurunā proktam sa tu gṛhāśrami tailiko madīyajñānam apahṛtavan[110] tena[111] tasya yathocitaphalam[112] bhutam sa tu jñānabalena[113] vetālādhiṣṭhi-

[76] P om *gṛha*
[77] HOV *kriyamaṇe*
[78] P *m° ś°*
[79] P *vādhate*
[80] P om *mamāntare*
[81] P *tato*
[82] P *caurāḥ* HOV *cauraś*
[83] O *curim* P *sindhim* V *cauryam*
[84] HO *śiraśa aśvaśala jām* V *°śālāyā*
[85] P *ghoṭakekam*
[86] H *rājāścurīm* O *rajāścuri* V *cauryam*
[87] P *dṛṣṭva*
[88] HO om
[89] HO *°sādhu*
[90] P *cauryam bl idam* V *apahṛtir bhuta*
[91] P *nītaḥ*
[92] PV om *ś° a°*
[93] HOV *kartitva*
[94] HO *propayiṣyāmi*
[95] HOV *prapya*
[96] O *dhṛti*
[97] O *etam*
[98] HOP *śulena*
[99] P om
[100] HO *sirasi*
[101] V *śūle*
[102] V *s° ca* OP om through *jnāna balena* 2 lines down
[103] H *galita* V *h° galite vapuṣi*
[104] H *°vartini*
[105] V for *v°* *smi, tiṣṭhami*
[106] HO *°vartinī* P for *h° d° v°, hiri gu ladevīviśrāmasthānamaṇḍape*
[107] V *°riṇam*
[108] P *gurur*
[109] P *sarvavṛttaṁ* V *sarvam vṛttān tam*
[110] HO *apaghanam cetah kṛtam* V *apaharan caurah kṛtah*
[111] HOV *tasya tena*
[112] P *°citam ph°*
[113] O *tv ajñānab°*

instructions I was guilty because I had transgressed my teacher's command and great fear harrassed me within

"Then through the power of fate thieves robbed[18] the king's palace and carried off much property They took a horse from the horse-stables and having tied it at my door left it and fled At dawn the king heard of the theft and summoned the doorkeeper and gave him orders 'Wretched doorkeeper, a robbery has been committed in my treasury A horse has been stolen from the stable Find out the complete solution of it When you have solved it completely, come to me at once If you do not bring the thief and hand him over, instead of him I will cut to pieces all together you and your family and kill you' When he had heard that, the doorkeeper made a search from house to house for the thief and found the horse at my door He arrested me thinking 'This is the thief,' and informed the king and showed him the horse The king, hearing that, angrily ordered him 'Take him away and put him on a stake' So he obeyed the king's command and took me to the edge of the village and I was impaled on a stake by the police As I was there on the stake, I kept my life going by the power of magic and by mental concentration, and when my heart had gradually ceased to beat, then being inhabited by a goblin, I rested on a tree which is on the bank of the Gharghara opposite to that place Through the power of magic knowledge I obtained omniscience

"That pupil of my teacher's in his wanderings from place to place, in a hall which was the resting place of strangers, near (a temple of) the goddess Hiṅgulā, saw his teacher When he had seen him, he told the teacher the whole story Hearing it, the teacher was distressed and said 'That oil miller householder stole my knowledge Therefore he has received a suitable reward He through the power of magic has

[18] On *svrt*, see Intro [8]

taḥ preto bhūtvā śiṃśapātaroḥ śākhāyām maṅgalakoṭirājadhānyām[114] ghargharātīre lambamāno 'vatiṣṭhate tvayi parituṣṭo 'smi tvam asmadīyaḥ putraḥ[115] mama prasādena tvayy ṛddhiḥ susādhyā[116] mamo 'padeśena varena siddhis te bhavitā ṛddhisiddhibhyām tvam eva khecaro[117] bhūtvā sukhena[118] paribhrama ity uktvā kunapo viramma

tac[119] chrutvā rājā harṣagadgadavācā[120] punar imam āha are kunapa, yadi prasanno 'si tadā 'śeṣavisesena kathām[121] sakalām kathaya[122] samupadiśa[123] kim aham karisyāmi tato vetālaḥ punar uvāca śṛnu re mahārāja tvam[124] devarūpī mānuṣavigrahaḥ pūrvasamcitāni[125] mahānti tapānsi te[126] santi tena bhāgyodayena tvam atrā "nīto 'si[127] śṛnu aham[128] kathayāmi

tataḥ prasannena gurunā[129] punar upadiṣṭaḥ tvam ito mahāsattvamaharājaśrīvikramādityasya rājadhānim gatvā tasya rājña upadhaukanāya bilvaphalābhyantararatnāni[130] vinivesya dinakatipayam yojayitvā mahāsattvam[131] sahāyam kṛtvā pretādhiṣṭhitajñānenam rājasahāyena dakṣinaśmaśane nītvā tam śavam rājānam ca mandalam racayitvā tatra nitvā mandalapūjām vidhāya śavasya mastake pādam dattvā rajānam devyai balim dattvā śavadvayamastake padadvayam dattvā nigadiṣyasi[132] devi,[133] gṛhāna mama sattvabalim ṛddhisiddhī me bhavatām iti nigadite tvayi devyah prasādo 'yam bhavisyati iti gurupadeśam prāpya sa tu kṣāntiśilah samāgatya kapaṭabhavena bhavantam vaśikṛtya bhavadvaśena mam evam matena[134] gṛhitvā tvām api kartayitva siddhim sadhayisyati sarvam idam api[135] rahasyam akhilam[136] te jñāpitam jñātvai 'tad yad ucitam tad vidhīyatam[137] ity uktvā virarāma[138]

tato raja sabhayotphullanayano[139] harṣaśrunā[140] purnalocanaḥ punar vetalam āha bho sarvajna mahāmate, brūhi kim idānīm karisye nrpavacanam śrutvā vetalaḥ punar aha tava mahasattvataya[141] prito 'smi

[114] HO *mangalakoṭar°*
[115] P om
[116] P *bhavisyati*
[117] O *khacaro*
[118] PV *sukhenapi*
[119] PV om
[120] HO *°gadagada* PV *°vacā*
[121] P *talk°*
[122] PV *me k°*
[123] HO *°deśa* P *°deśaya*
[124] P om
[125] HO *sarvasamc°* P *purvasamc°*
[126] P om
[127] P om *asi*
[128] PV om
[129] V *gurupayam upadiṣtosti* HO *°diṣtosmi*
[130] V *villaphala°*, P *°ntare ratn°*
[131] PV *tam m°*
[132] H *nigadiṣyati* O *nigamiṣyati*
[133] P om
[134] PV om
[135] P om
[136] P om
[137] P *°yata*
[138] PV *sa v°*
[139] P om *sa*
[140] P *harṣat śrutva*
[141] HO *°sattvena taya tvam* V *°sattva tayaham*

become a corpse inhabited by a goblin and hangs always on a branch of a śiṁśapā-tree in the capital of ten million felicities on the banks of the Gharghara river' I am pleased with you You are my son Through my favor supernatural power is easily to be attained by you By my instruction magic will be yours as a boon Through supernatural power and magic you shall become able to fly through the air and wander at your will" When he had said this, the corpse was silent

Having heard that, the king, his voice stammering with joy, again said to him "Oh corpse, if you are pleased, tell me the whole matter in all its details Instruct me as to what I shall do" Then the goblin spoke again "Listen, great king You have the form of a god with a human body Great works of austerity have been accumulated by you formerly You have been brought here through the rising up (fruition) of that good fortune (i e good works of previous existences) Listen, I shall tell you

"Then the teacher pleased instructed him again 'You shall go from here to the capital of the noble mahārāja, his majesty Vikramāditya, and send in jewels within bilva fruits as a present to that king, and having spent a few days in doing this you shall bring him into your power and make the noble man your assistant With the king's assistance bring the wise man dwelling in the corpse to the southern cemetery After making a circle bring the corpse and the king into it and carry out the worship of the charmed circle Put your foot on the corpse's head and offer up the king to Devī and then when you have placed your two feet on the heads of the two corpses, you shall say "Oh Devī, accept my offering of a living being[11] Let supernatural and magic power become mine' When this has been said, Devi will grant you this favor' When he had obtained these instructions from his teacher, Kṣantiśīla came and made you subject to him by deceit When through his power over you he has seized me with this plan and has cut you up too, he will accomplish his magic Now you have learned this whole secret in its entirety Having learned this, do what is fitting" When he had said this, he was silent

Then the king, his eyes wide-open with fear and filled with tears of joy, again said to the goblin "Oh omniscient and clever one, speak What shall I do now? Hearing the king s words, the goblin again spoke "I am pleased with your nobility Therefore I will tell you a

[11] Or perhaps, 'offering of courage

tena tvayı[142] rahasyam jñāpayāmı [143] tvam ıdānīm mām evam[144] nītvā tatsakāśam gaccha gate tvayı tadā[144a] sa tu tvām dṛṣṭvā harṣam atulam[145] prāpya nigadisyatı bho mahārāja,[146] samāyāto 'sı tatra drutam snānam kuru devatārādhanam[147] samācara tvayā saha devatāpūjām[148] vidhāyā "vayor eva yathāvācā[149] siddhir bhavatı tadā[150] kartavyam tarhı tvayy[151] apı tadvacanena devyāḥ[152] kunde payası snātvā tatro 'pasthite tadā tvām vadişyatı devatām pūjayā[153] 'ham ca pūjayāmı tadā devatām pūjayişyasi kṛte devatārādhane tadā vadişyatı [154] devatām pradakşınīkṛtya dandapranāmam kuru tadā tvam vadişyasi narapatır aham dandadhārī simhāsanasthitah mama pādapadmam[155] māndalikā[156] rājānah pranamantı mama snātakabrāhmano[157] mannimittam devatārādhanam pitṛkriyām[158] dinakṛtyam kurute tena mama nityakriyākaranam susiddham[159] bhavatı mama haste rājadando vidyate tena devatārādhanadandapranāmādişu mamā 'dhikāro nā 'sti yad ıdanīm bhavato vidhānena dandapranāmah kartavyah tadā śikşapaya kena prakārena dandapranāmah kartavyah [160] tam[161] dṛṣṭva tenaı 'va prakārena karişyamı tava vacanam ıdam[162] avagamya[163] yadā sa[164] tu kşāntiśılo devatāyā dandapranāmam kurvan kāyaprapātam kurute tatkşanāt tvam apı khadgena śiraś chittvā tanmastake mṛtakasya mastake ca padadvayam dattvā mukulākāram[165] śirasy anjalim nivesya vadişyasi devi,[166] parituştā bhava gṛhāna balım ımam tava prasādena talavetālasiddhir me sunıścalā[167] bhavatu varam ımam prārthayişyasi ıtı nigadya vetālo vırarāma

śrutvai 'tad raja mahotsavena[168] sahlādahṛdayo[169] mṛtakam skandhe nidhaya kşantiśılasamıpam ājagāma samāgatam rājānam dṛṣṭva yogı harşanırbharamanā rājānam aha rājan, samāyāto 'sı rātrıpraharatra-

[142] P *tvām*
[143] P *vijn°*
[144] HOV *eva*
[144a] P om
[145] PV *harşamandalam tu* and *nda* may be confused in Bengali script
[146] P *rajan*
[147] O *°tadharanam*
[148] HO *devatām pujam* P *devatam pujayişyami tadā*, om *v°*
[149] HO *°vaca*
[150] V *tathā*
[151] HO *tat tvam apı* PV *tvam apı*
[152] HP *devyā* O *divya*
[153] HO *pujami* for *pujayami devatam* for *devatam* P *pujaya gre tvam paścad aham tada pūjayişyami* V as P with *devatam* before *pujayişyāmi*
[154] P *sa v°* V *vidişyati*
[155] P *padapadm°*
[156] HOV *mand°*
[157] P *snataka br°*
[158] P *pitykr°*
[159] HO *°siddhim*
[160] HOV om
[161] HO om *t* of *tam* read *°pranāma samdrşţā* P *sadrşţān* for *t° d°*
[162] P om
[163] P *abhig°*
[164] P *tu sa*
[165] O *°kālam*
[166] P *deva*
[167] P om
[168] PV *°tsāhena*
[169] HO *sahrada°* V *āhlāda°*

secret Now take me as he said and go to him When you have come there, he seeing you will feel immeasurable joy and will say 'Oh great king, you have arrived Quickly make your ablutions Do homage to the goddess When I have worshipped the goddess along with you, the two of us will possess magic power according to my words' Then you must do so When according to his words you have washed in the water in Devi's spring and have approached him, he will say to you 'Worship the goddess and I shall worship her' Then you shall worship the goddess When worship has been paid to the goddess, then he will say 'Go around the goddess towards the right and prostrate yourself at full length' You shall reply 'I am a king who bears the rod of justice and sits on a lion throne Kings who are governors of provinces prostrate themselves at my lotus-feet My brahman who has completed his studies performs for me the worship of the gods, the rites for the dead, and the daily rites Therefore the performance of my regular, necessary ceremonies is well accomplished In my hand is the king's sceptre Therefore I am not a person qualified to perform prostrations at full length and other ceremonies in the worship of the gods Since now I must prostrate myself at full length according to your command, teach me how to do it When I have seen it, I will perform it in the same way' When Kṣāntiśila has heard these words of yours and in performing a full length prostration to the goddess lets his body fall, at that moment cut off his head with your sword Then put your two feet on his head and on the head of the corpse and putting your hands to your head in reverence, shaping them like a blossom, say 'Devi, be propitiated Receive this offering Through your grace let the magic of Tāla and Vetāla[12] be mine unalterably' You shall ask for this boon" When he had said this, the goblin was silent

When the king had heard this, with great joy and his heart filled with gladness, he settled the corpse on his shoulder and came to Kᵉāntiśīla When the ascetic saw that the king had come, with his mind full of joy he said to the king "Oh king, you have come in three watches

[12] On *tālavetāla* see Intro §8

yam idānīm vegena devyāḥ kunde[170] snātvā samāgatya mayā saha[171] 'vā 'tra kṛtamaṇḍalaracane ṣoḍaśopacārena devatārādhanam[172] kuru tava[173] samīhitam bhavitā[174] mamā 'pi cā 'bhīhitaprayojanam[175] susiddham bhaviṣyaty eva śrutvā rājā tadvacanena sarovare snātvā samāgatya militaḥ kṛtapūjāmaṇḍale yogisamāhṛtaṣoḍaśopacārastutir[176] yoginā samam samārādhayām[177] āsa

pūjāvasāne yogī provāca· rājan, devyai daṇḍapraṇāmena praṇama[178] rājo[179] 'vāca cakravartī[180] nṛpatir aham sakalabhūpālā mama pādapīṭham praṇamanti viśeṣato daṇḍadhārī cā 'ham śāstrato devapitrārādhanam[181] na[182] karomi svayam snātakabrahmaṇena sarvam idam anuṣṭhīyate tat kena[183] prakārena daṇḍapraṇāmaḥ[184] kartavyas tan[185] mām śikṣāpaya tarhi rājavacanam śrutvā daivaprerito yogī svayam daṇḍapraṇāmam cakāra ity avasare rājā pārśvasthitaḥ khadgam haste[186] gṛhītvā yoginam cakarta[187] tanmastake[188] śavasya mastake ca pādadvayam dvayoparī nidhāya puṣpāñjalim[189] devyai pradāyo 'ccair jagāda jaya jaya devi jagaṇmātaḥ pralayotpattisthitikārini varade, balim imam gṛhāṇa paritusṭā bhava ṛddhisiddhī me bhavetām[190] iti me prayaccha nṛpatāv[191] iti nigaditavati devya āyatane[192] gambhīro[193] 'ṭṭāṭṭahāso bhūtaḥ pratyādeśaś ca bhutaḥ[194] rājan mahāsattvika, jīva vatsaraśatam akhaṇḍitapratāpaḥ[195] san cakravartitvena[196] rājyasukhabhogam bhunkṣva talavetālarddhisiddhi[197] tava susiddhe bhavetām[198] ity uktvā devy[199] antardadhe

prabhātasamayo bhūtaḥ prasannaśarīraḥ parair alakṣito rāja rājadhānīm samāgatya militaḥ sukhena[200] mahatā rajyam cakāra tadanudivase[201] mahīdharo[202] 'vyāhatagatir[203] lokapalā iva ''sit[204]

iti sāndhiśrijambhaladattavīracitakathāpāṭhe[205] pañcaviṃśatitamo vetālakathāprabandhaḥ

[170] O *kuṇḍale*
[171] PV *saha ekatra*
[172] HO om *kuru* P *devatām ārādhaya*
[173] P *tena tava*
[174] HO *bhavata*
[175] HO *°hitah pra°* V *'bhimatam pra°*
[176] P *°cāreṇa*
[177] V *devim s°* P *devīm pujayam*
[178] P *°ṇāma*
[179] P om *rajovāca*
[180] H *°varttīr*
[181] HO *°pitaradh°* P *devaputrarādh°*
[182] P *s° na k°*
[183] P for *k° p°*, *kāraṇena*
[184] P *°ṇāmaṁ kartum akṣamah tan* etc
[185] V *tam*
[186] P om
[187] VO *ca kartitvā*
[188] O *t° ca pād° d° n°* P *t° śava dvayasya m° ca pād° pād° n°* V *t° ca pād° parinidhāya*
[189] PV *puṣpāñjalitrayam*
[190] PV *bhavatāṁ*
[191] HO for *n° i° n°*, *iti nigaditvā* V *iti nigaditavān*
[192] V *°vyaś cayat°*
[193] HO *bhambhīro*
[194] P om V *abhut*
[195] PV *ākhaṇḍ°*
[196] HO *°varlitv°*
[197] P om *vetāla*
[198] HO *bhaveta[m]* PV *bhavatām.*
[199] P *a° d°*
[200] P *m° s°*
[201] V om sentence
[202] HO *mahīdhave tv*
[203] HO *avyahatayagati*
[204] P *bhavat*
[205] HO *°piṭhe p° vetālah* P om *viracita* For colophons in general, see Intro §3